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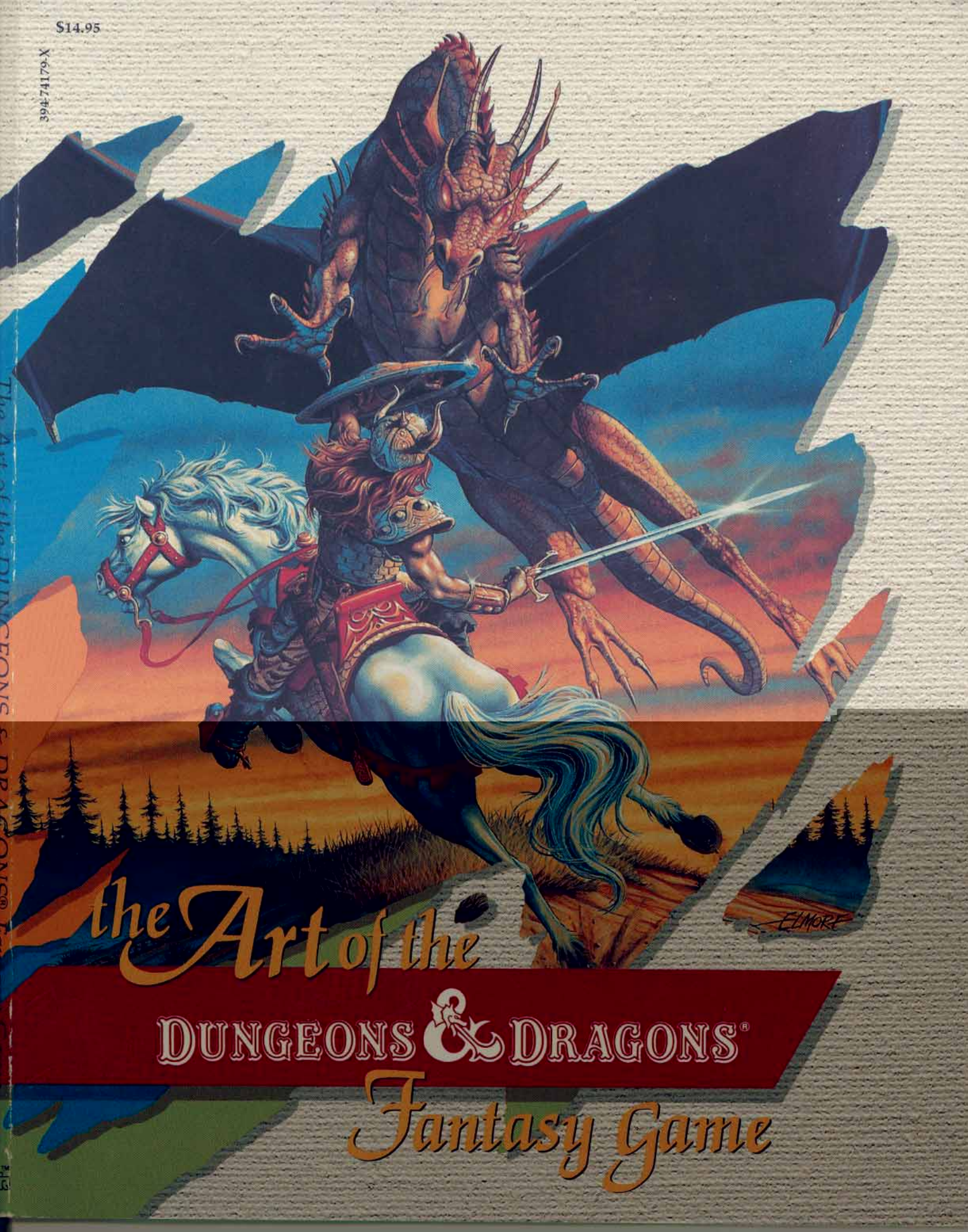

the Art of the DUNGEONS & DRAGONS® Fantasy Game

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Preface by
Gary Gygax

Designed by
Ruth Hoyer

Edited by
Margaret Weis

TSR, Inc.
PRODUCTS OF YOUR IMAGINATION™

THE ART OF THE DUNGEONS & DRAGONS® FANTASY GAME

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TSR, Inc.
P.O. Box 756
Lake Geneva, WI 53147

TSR, UK, Ltd.
The Mill, Rathmore Road
Cambridge CB1 4AD
United Kingdom

PREFACE

Fantasy takes many forms.

The epics of Homer were handed down by word of mouth long before they were recorded. The fanciful carvings of mythical creatures in Egypt and the Middle East are but early records of man's love for things of the imagination. The Brothers Grimm entertain us with their prose, while the painter Goya fascinates with his depictions of fantasy in flight.

Today, especially, there is an explosion of imaginative art—films, books, games—all employing fantasy to relieve the tension and tedium of the mundane world. It is with considerable pride that I recognize that the DUNGEONS & DRAGONS® product line has stimulated much of this rekindling of one of our most ancient loves. Fantasy indeed!

DUNGEONS & DRAGONS gaming involves the creation of whole worlds in the mind and imagination of the player. This is a shared fantasy in all respects, for game master and all who assume the personae of the heroic characters who will adventure in these mythical realms of the imagination are linked through the medium of the play, the excitement, and sheer wonder of magic and swords, dragons and strange creatures, lost cities and vaults of treasure hidden far beneath the ground we walk upon.

It is axiomatic: One picture is worth a thousand words. If fantasy gaming is adventuring in the mind, then how can it possibly exist without pictures? Words there are aplenty, but never enough of the fantastic illustrations to help us "see" and "experience" the beauty, horror, and mystery of the realms where magic and monsters are everywhere! Not before this work, that is. Here, at last, is a beginning of vision.

What visions you are about to experience! Masters of the Arts Arcane in full panoply. Heroes in battle array, and the Fair Damsels for which derring-do is done are here. So, too, are the evil adversaries who must be overcome to win through to the mystical grail at quest's end.

*How do such creatures appear? In as many variations and forms as you can imagine! We are dealing with fantasy, after all, and there are as many ways of imagining a monster or mage as there are different perceptions among us. You are given the enviable status of Judge. You will select which of these works of art are true to the subject—as **you** see it!*

Just as I have long admired fantastic illustration, so too has TSR, Inc., done its utmost to convey in pictures the wonders of fantasy. I am reminded of the beloved picture books of my childhood as I contemplate the paintings offered herein. Children will, in fact, marvel over them and dream. Afficianadoes of DUNGEONS & DRAGONS gaming will certainly see these works as tools and adjuncts to their pursuit. Others, too, will find excellence in the beauty and brawn, beasts and bravo so colorfully depicted on the pages of this book. The wondrous world of neverwas, with all the scary stuff and not a bit of the danger . . . of course! Such visions are revealed for joy and daydreams, nothing more . . . nothing less either!

From its early inception more than ten years ago, the art of the game has improved—just as the game has improved. We grow and mature. Ideas take form, flower, and are caught in that instant for all to share. In culmination of the process, TSR, Inc., presents this work. You will find it suitable for any collection of art books. Each illustration was done with the care and love that go into superior works of art. Leave the book on your coffee table for friends to marvel over. Keep it beside the tomes in your library, or have it as an adjunct to your fantasy game playing—no matter. Have it!

Prefaces are, after all, merely a few words to tell you what you are about to acquire, or to bring you into a state of mind which attunes you to the work. Saying thus, I hope that my few words have excited you sufficiently to make you desire to possess this book or—owning it already—better understand just what the brilliant depictions of mythical places and persons, creatures and things, are all about.

Enjoy, now, the worlds of imagination and wonder. Don't let me keep you from them another moment!

Gary Gygax

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"Marvelous Magic," oils, by Clyde Caldwell

Dragons

"Dragons of Hope," oils and acrylics, by Keith Parkinson

"Sleek and black, the dragon rose, her glistening wings folded close to her sides, her scales gleaming. Her eyes glowed red-black, the color of molten rock. Her mouth opened in a snarl, teeth flashing white and wicked. Her long, red tongue curled as she breathed the night air."

Nothing chills the blood of an adventuring party quite as much as hearing the Dungeon Master describe an encounter such as the one depicted above. Of all the mythical beasts of legend and lore, dragons are the ones that capture the imagination and fascinate us the most.

Dragons in the DUNGEONS & DRAGONS world are particularly fascinating. Reading the Monster Manual by Gary Gygax under the heading "Dragons" is like reading an encyclopedia of the fantastic given life.

"The [illegible], pen and ink, by Larry Elmore

"Dragons come in many colors, sizes, shapes, and alignments. . . ."

There are blue dragons, black dragons, red dragons and golden dragons. Some dragons breathe fire, some poisonous gas, some bolts of lightning. Some dragons are good and will come to the aid of an adventuring party. Other dragons will attack and kill on sight.

"Dragon of Doom," oils, by Clyde Caldwell

*"**Death to Intruders!**" acrylics, by Keith Parkinson*

As with all things of the imagination, each of us has a different image of the mythical creatures of our minds.

This is probably most true with dragons. Each artist has his own ideas of what dragons look like. In doing the paintings for the DRAGONLANCE® calendar, the artists were asked to portray different species of dragon, based loosely on the dragons in the Monster Manual.

"But we were given freedom to paint **our** *idea of what the different dragons looked like," says Clyde Caldwell.*

Clyde sees dragons as "sleek, leathery, and shimmering," with "serpentine" bodies. The black dragon pictured in "Dragons of Despair" attacks with almost human gestures. In fact, Caldwell uses human figures as a basis for his "dragon anatomy."

One receives the impression of a cruel, malevolent intelligence from the faces of Caldwell's dragons. These are graceful, winged creatures who rely on brains not brawn to defeat their enemies.

*"**Draconian,**" brush and ink, by Larry Elmore*

Pen and ink illustration by Jeff Easley

Jeff Easley's dragons, on the other hand, impress the viewer with their massive weight and girth. The red dragons portrayed in "Dragons of Flame" and "Dragons of Faith" have huge bodies—"bull-dog like"—with large, powerful forelegs. They are in complete control. Easley's dragons ***know*** *who rules the world!*

"What ***wouldn't*** *the adventurer want to meet most," exclaims Keith Parkinson, laughing. "That's the kind of dragon I try to paint. To me, dragons are really intelligent and cunning. They're laughing at us puny, inferior humans. That's what I wanted to get across when I painted "Death to Intruders."*

The artists have long discussions about dragons among themselves. Such questions arise as: how much does a dragon weigh?

"I figure about the equivalent of four elephants," Parkinson says seriously. "Can you imagine the tremendous strength it takes to get that much weight off the ground?"

"I see them as landing and taking off very clumsily," adds Larry Elmore. "Not graceful at all. And I like to draw dragons that have most of their weight in their rear legs—so they leap up into the air. I draw physically strong dragons, like the one in 'Dragons of Ice.' I think a dragon would use his magic only as a last resort. Otherwise he attacks first with his claws and fangs and tail."

"One swipe of a dragon's tail could knock out armies!" Parkinson says.

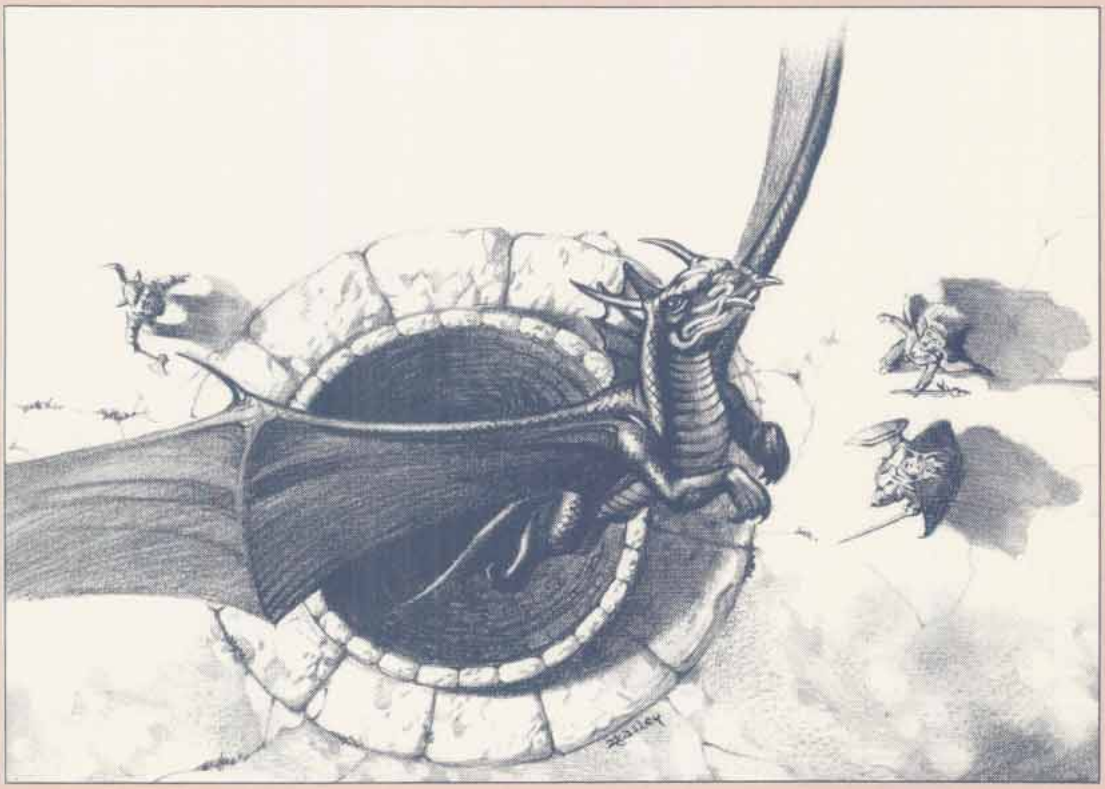
Graceful, powerful, intelligent, cunning—one thing the artists all agree upon is summed up by Larry Elmore.

"We want people to feel the reality of dragons, to recognize them as three-dimensional, living, breathing creatures. . . ."

*"**Dragons of Ice**," oils, by Larry Elmore*

"I found a person who owned an ice boat, made sketches of real ice boats, and talked to the owner about sailing on ice before I started this painting."—Larry Elmore

*"**Onyx**, the Black Dragon of Xak Tsaroth," pencil, by Jeff Easley*



Pencil illustration by Jeff Easley

"Suddenly, a fantastic shape, huge and black, bursts from the well and unfolds its tremendous wings!"

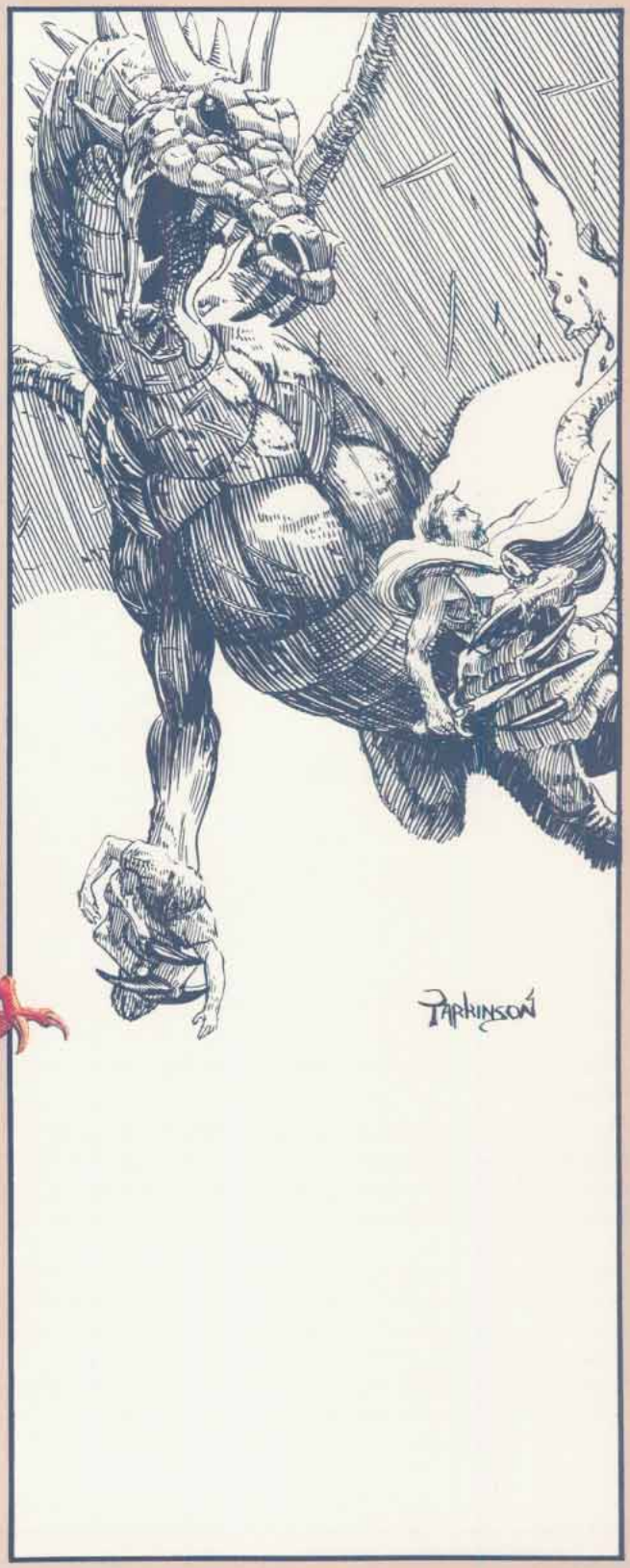
"Dragon!" Bupu repeated, astounded. "You want dragon?"

"Dragons, as everyone knows, hoard treasure. Their lairs are filled with magical swords, silver rings, golden coins, and brilliant gems. Wealth enough to support a barony for years fills the caves of the winged serpents."

Certainly the adventuring party may not exactly want to find the dragon itself, but the lure of dragon treasure is strong! And, fighting a dragon is probably one of the greatest challenges the party will face. Not only can dragons attack with fang and claw, but they have powerful breath weapons and many species are skilled magic-users as well.

Brush and ink illustration
by Keith Parkinson

" 'No, no,' the dragon mutters, 'mustn't allow dinner to be damaged. . . .' "



The following is a description of the most feared dragon of them all—Tiamat, the five-headed Chromatic Dragon.

"Although her sheer size prevents claw attacks, Tiamat can bite with all five of her heads and sting with her tail at the same time, breathe with one or more of these heads or cast spells with one or more heads at the same time. . . ."

"Red Dragon," *oils,*
by Larry Elmore

The dragon's greatest faults are its monstrous egotism and its lust for treasure. "Greed and avarice are major motivating factors in all but the loftiest of dragons . . . so they are subject to manipulation by very clever persons or the prospect of actual treasure and the promise of more forthcoming."

"Dragons of Mystery," oils, by Larry Elmore

*"**Dragon Attack,**" oils, by Clyde Caldwell*

Dragons are extremely vulnerable to flattery. Some can be "subdued" and captured . . . if the group dares. Of course, what one does with a captured dragon is a problem in itself!

"Larger towns and cities will usually have a market for dragons. . . . A dragon remains subdued for an indefinite period, but if the creature is not strongly held, well treated, given ample treasure, and allowed ample freedom, it will seek to kill its captor. . . ."

*"**Dragon's Ransom,**" acrylics, by Clyde Caldwell*

"Dragons of Faith," oils, by Jeff Easley

ELMORE

" 'There are good dragons in the world. They'll help us fight the evil ones! We just have to find them.' "—Tasslehoff Burrfoot.

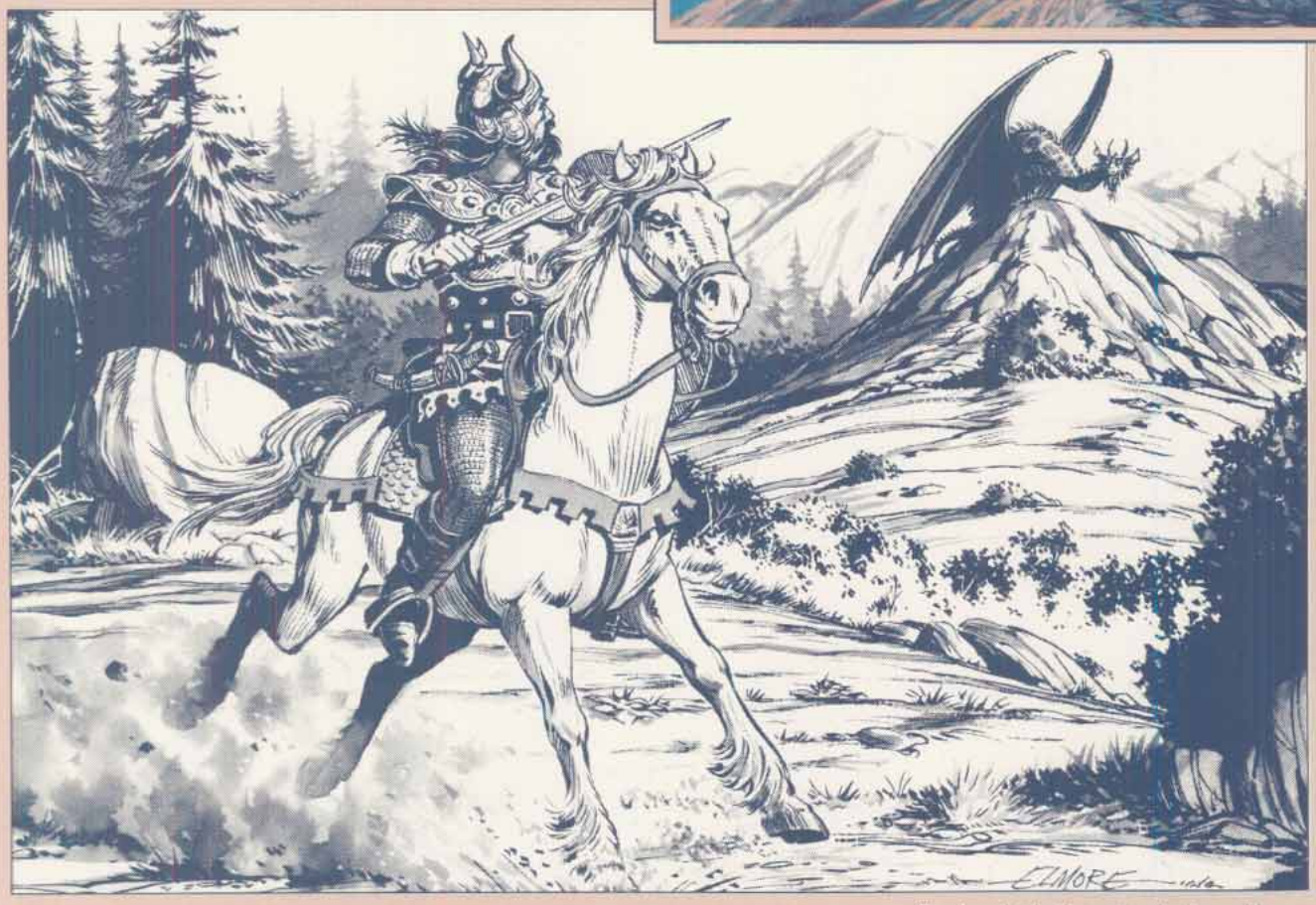
Fortunately for adventurers, there are good dragons in the world.

"The King of the Good Dragons, Bahamut the Platinum Dragon, dwells in a great fortified palace behind the east wind. . . . About one-quarter of the time, he roams the earth in the guise of human or nearly any other form he chooses. . . . There are seven huge ancient Gold Dragons of highest abilities and loyalty who serve as guards, companions, and advisors to Bahamut. . . ."

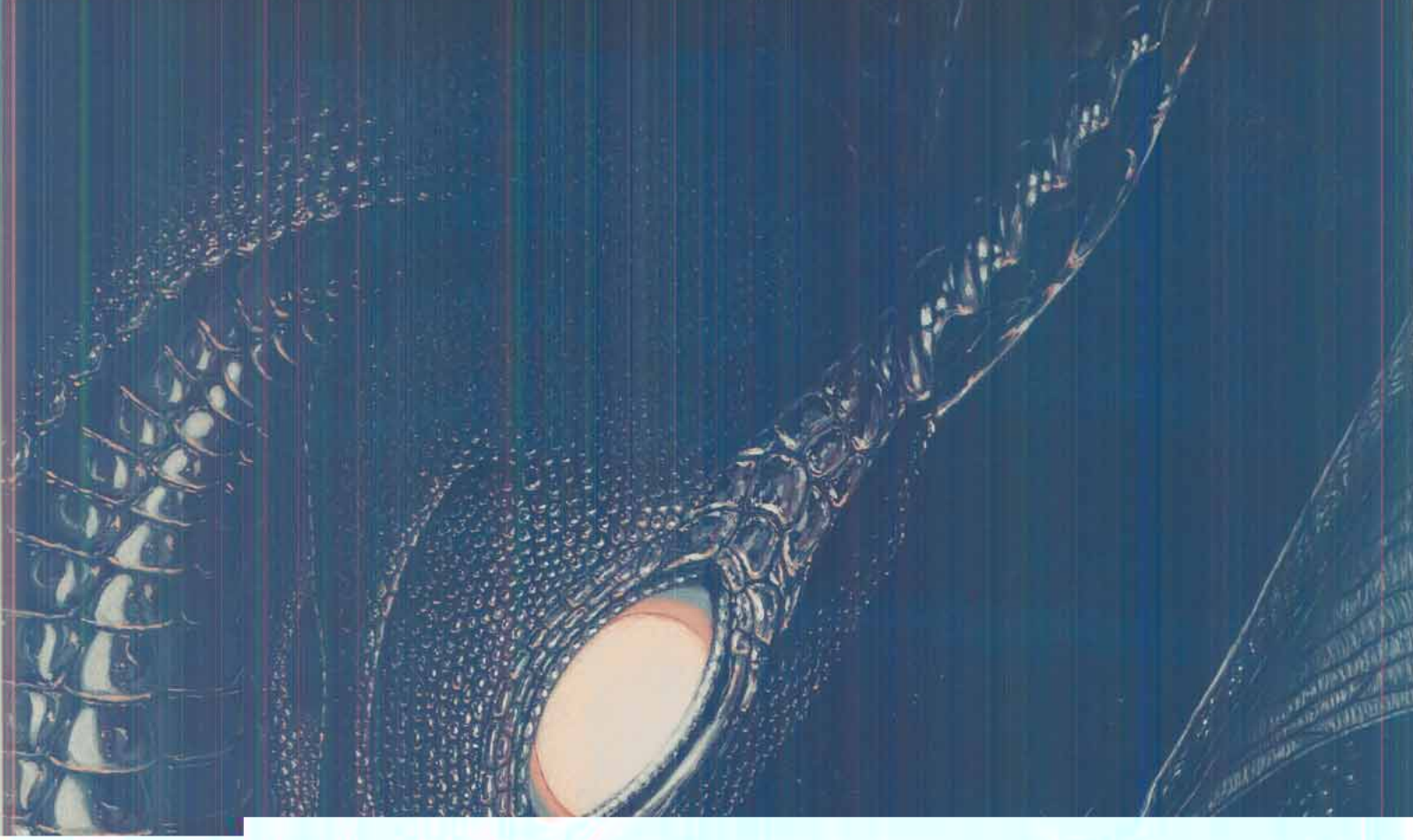
***"The Sword of Thornbane,"** oils, by Larry Elmore*

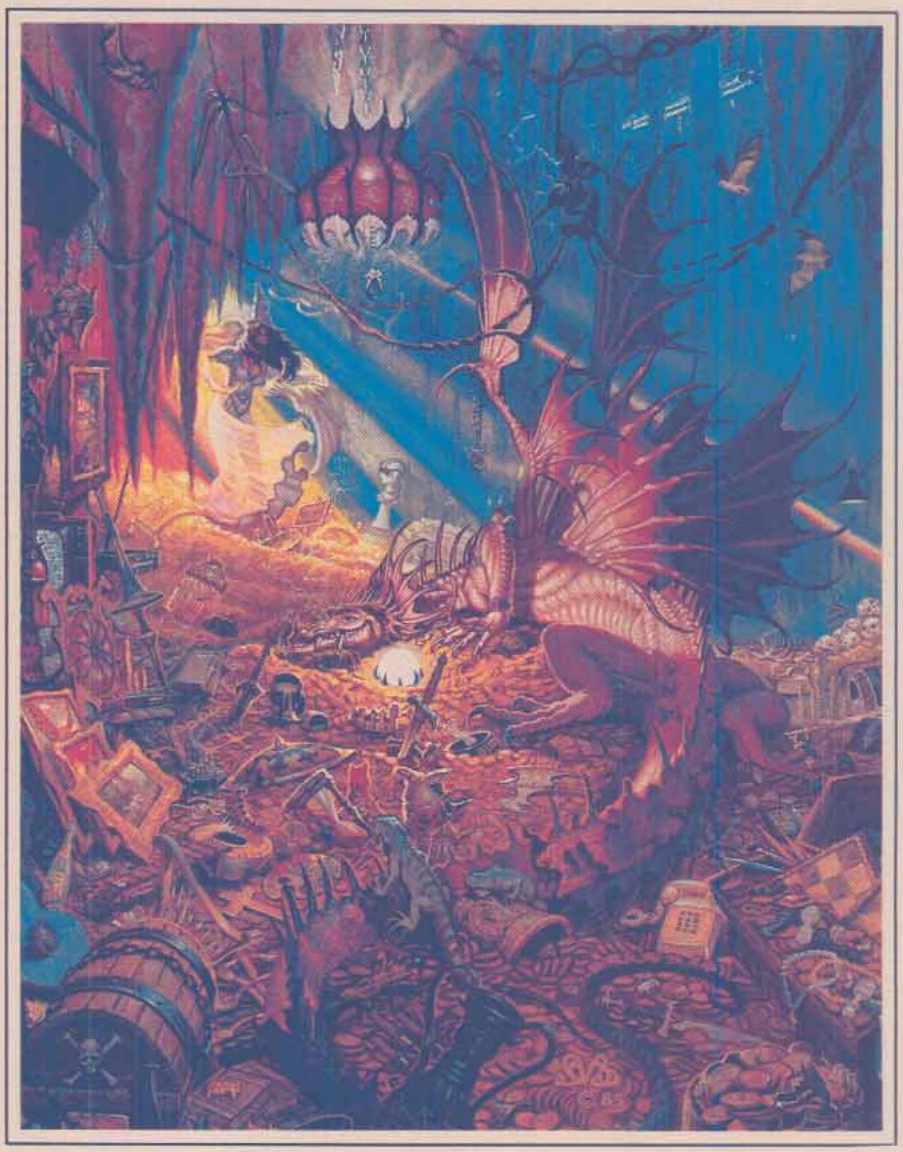
*"**Dragons of Desolation,**" oils,*
by Clyde Caldwell

"Master of All He Surveys,"
oils and acrylics, by Larry Elmore



Brush and ink illustration by Larry Elmore





*"**Allegory,**" oils, by Denis Beauvais*

" 'The evil dragons will not be banished. They remain here, as do the good dragons.' "—Fizban the Fabulous.

In the realms of fantasy, the worst possible disaster that can befall a town is the attack of a dragon. Its flaming or poisonous breath-weapons can kill instantly, its huge wings blot out the sunlight, it murders without warning, without mercy.

What a parable for our times!

*"**Music Lover,**" oils, by Robin Wood*

*"I'll tell you the reason I **don't** like to paint dragons—all those scales! I thought I'd never finish! There are **five** layers of paint on each scale. . . ."—Robin Wood*

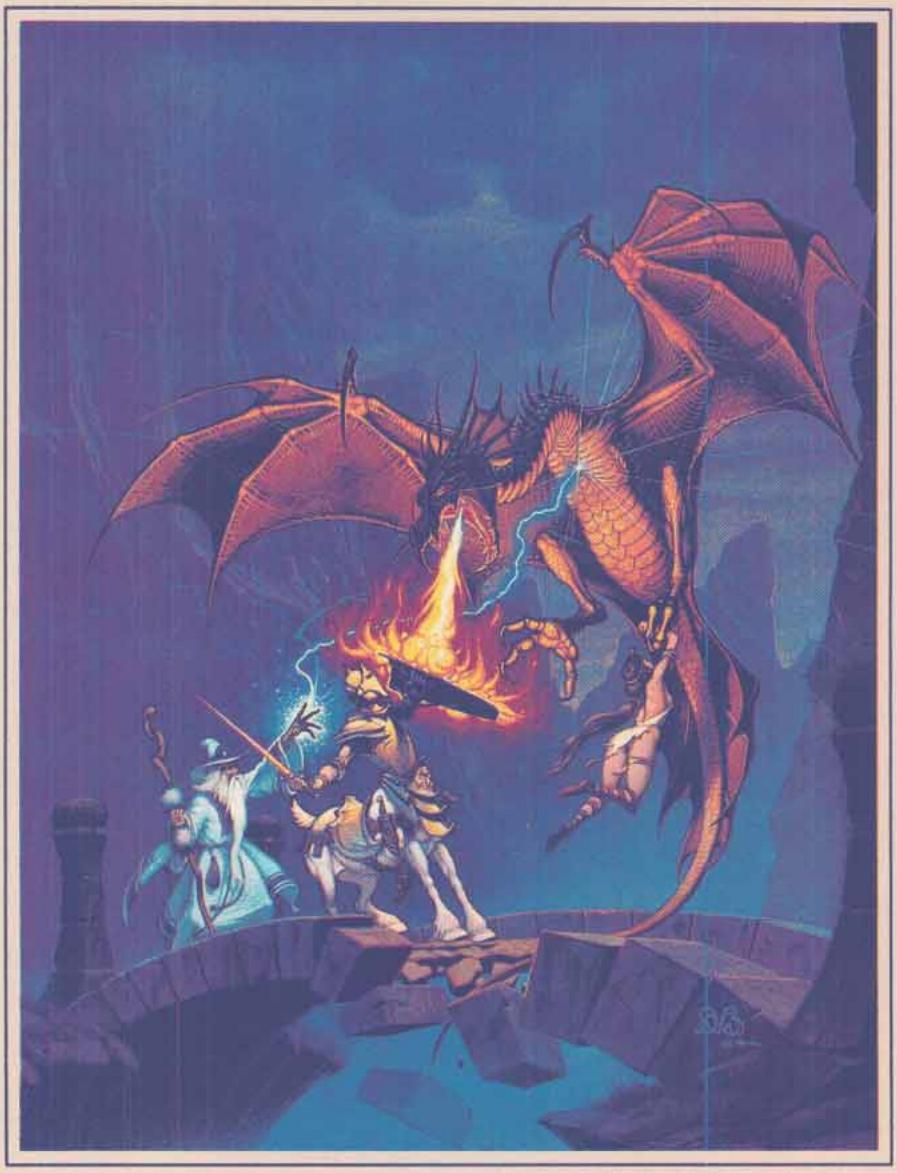
"Dragons of Despair," oils,
by Clyde Caldwell

*"**Dragons of Flame**," oils, by Jeff Easley*

Perhaps this threat of world-wide devastation is why dragons hold such fascination for us. Perhaps this is why adventurers never tire of striving to find and overcome evil dragons—either by individual bravery and skill or by a group of allied adventurers working together.

In a world where we could all be obliterated by nuclear holocaust without being able to utter a squeak of protest, it is a satisfying fantasy to be able to either defeat or subdue such a powerful enemy as an evil dragon.

Now all we need are the heroes. . .



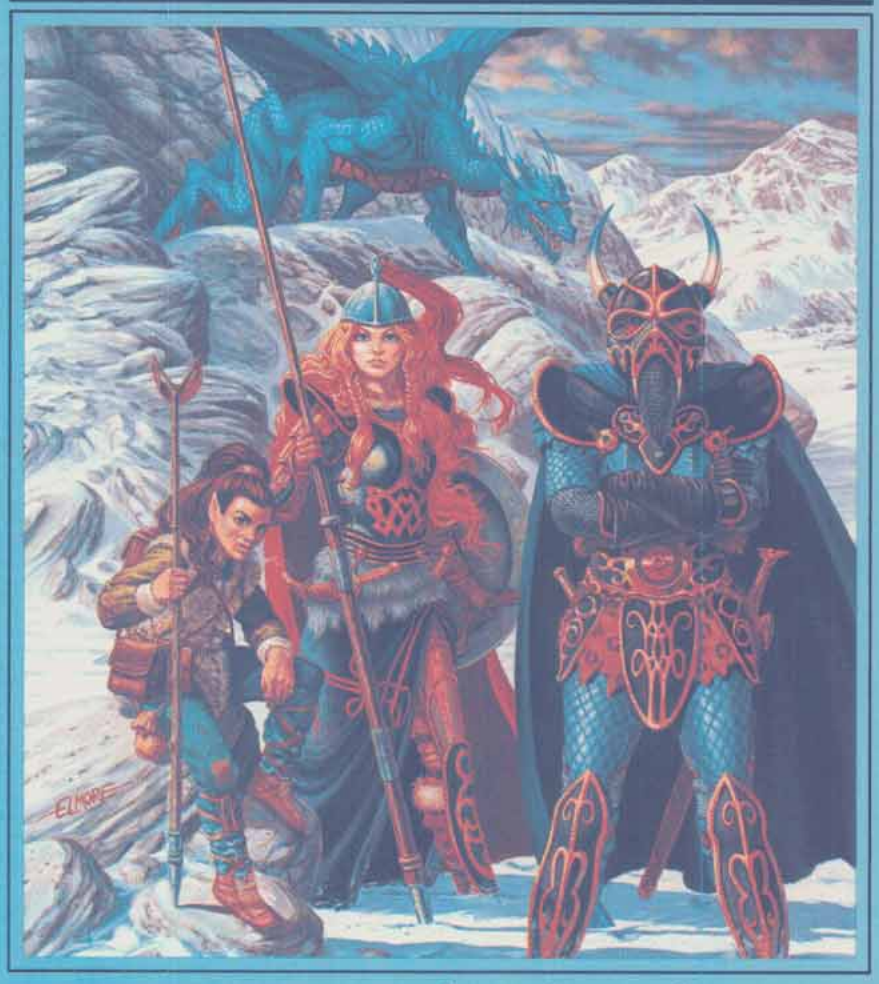
"Bridge of Sorrows," *acrylics, wash, and color pencils, by Denis Beauvais*

"I like painting dragons because they are the most challenging of all fantasy creatures—flying reptiles. You have the complexity of the wing movement added to the curving movement of the reptile body."—Denis Beauvais

"Motherhood," *acrylic, wash, and color pencils, by Denis Beauvais*

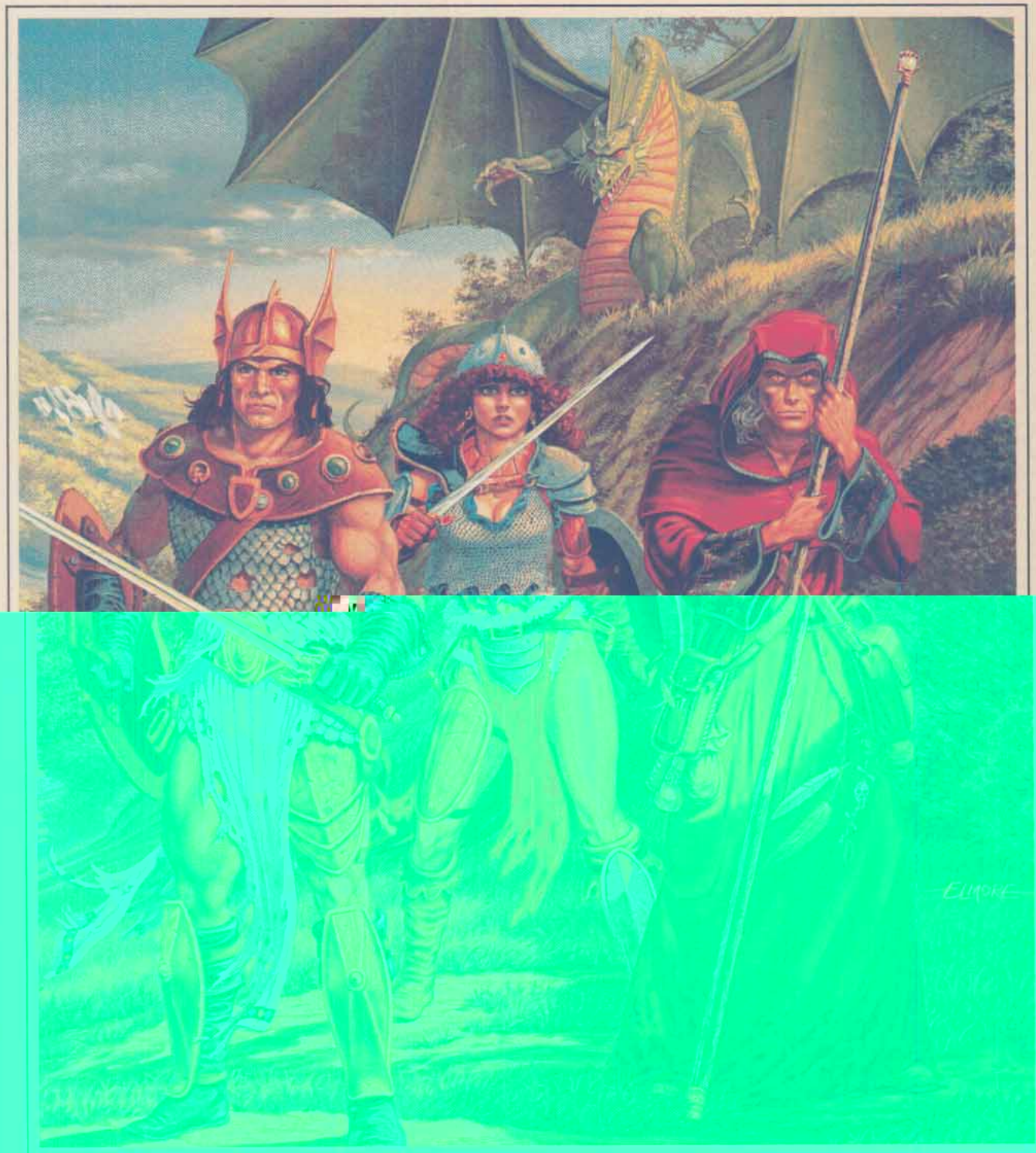
"Dragons of War," oils and acrylics, by Keith Parkinson

Knights

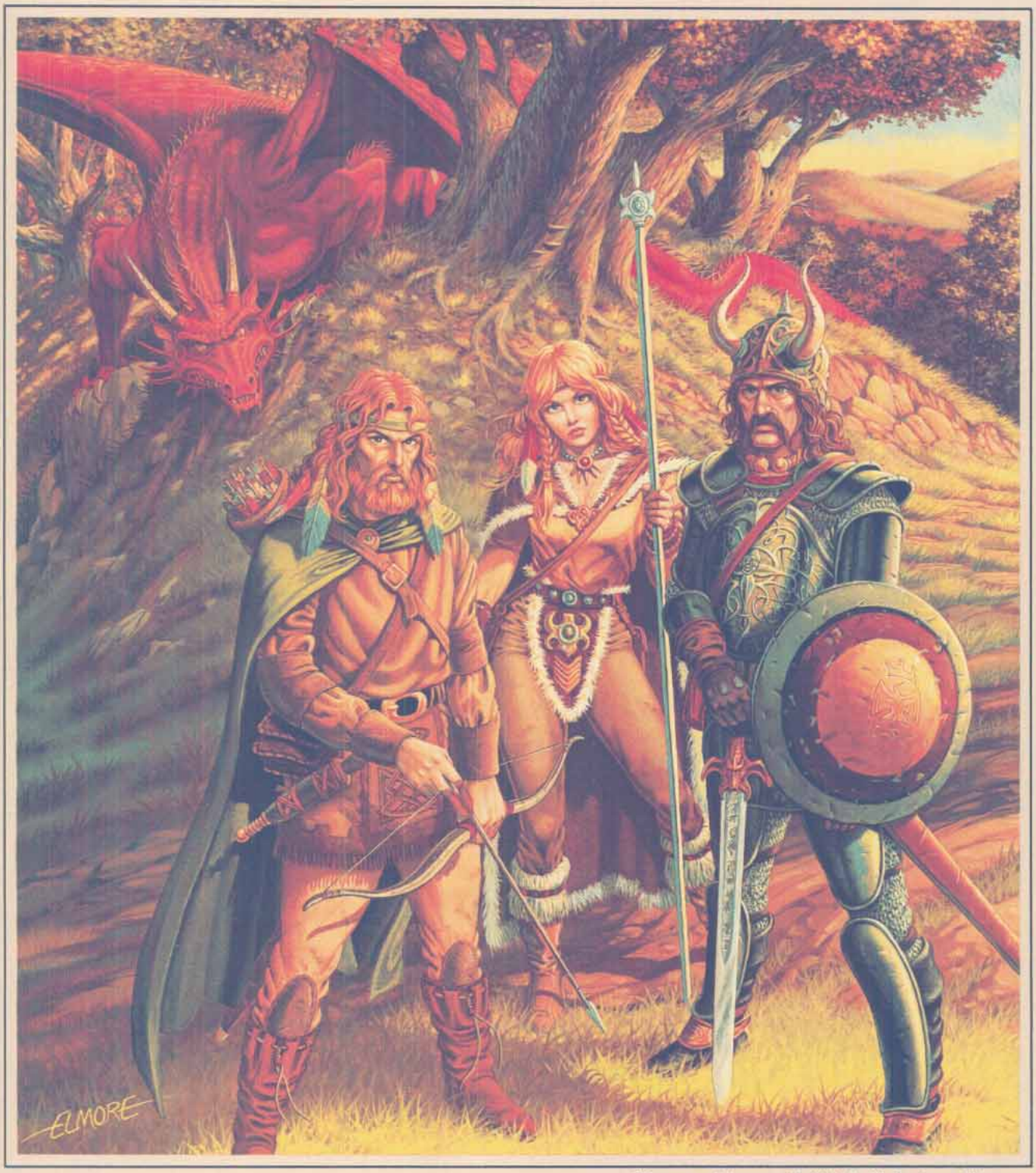


and other heroes

*Preceding page: "**Dragons of Winter Night**," oils, by Larry Elmore*



"Dragons of Spring Dawning," oils, by Larry Elmore



*"**Dragons of Autumn Twilight**," oils, by Larry Elmore*

"Charge to the Savage Coast," oils, by Keith Parkinson

Pen, brush, and ink illustration by Tom Mandrake, Dave Sutherland, and Tim Truman

"Raising his sword in the air, Sturm gave the knight's salute to an enemy. To his surprise, it was returned with grave dignity by the Dragon Highlord. Then the dragon dove, its jaws open, prepared to slash the knight apart with its razor-sharp teeth."

Like dragons, heroes, too, come in all shapes and sizes.

" 'The goblin on guard looks up when he hears you coming. 'Who's out there?' he growls, raising his long spear.

" 'Let's say that we get rid of unwanted pests,' Sir Robert, the gnome, calls back with a grim smile. He raises his sword meaningfully."

Some, like the knight, were born to be heroes. Others, like the gnome, are reluctant heroes, heroes by necessity. Still others, like Gord the Thief of Old City, are heroes out of a love of adventure (and a lust for wealth)!

" 'A poignant climax to your tail!' Gord yelled, swinging his enchanted blade to sever the chain which held the iron grate nearly ten feet above the demon's head."

Pen, brush, and ink illustration by Tim Truman

Parkinson

"City of Lankhmar," oils, by Keith Parkinson

Pen, brush, and ink illustration by Tim Truman

"To your horror, the ninja hasn't drawn a sword. Instead, the black-clad killer has whipped his powerful bow from his back and has already aimed a glistening barbed arrow at you. Before you have time to move, the assassin lets the cruel shaft fly straight at your chest!"

"Blade of the Young Samurai," oils, by Clyde Caldwell

"Bloodstone Pass," oils, by Jeff Easley

Brush and ink illustration by Jeffrey Butler

A hero was once described as a person who gets up every morning, goes to work, raises a family, and does this day after day to the best of his or her ability.

But all of us daydream. All of us yearn for adventure. The siren song of danger and excitement and doing great deeds has called to mankind for centuries. In our dreams, all of us have slain the dragon and freed the captive princess.

***"Escape from Skull Keep,"** acrylics, by Clyde Caldwell*

*Following page: "**Teamwork**," oils, by Larry Elmore*

The DUNGEONS & DRAGONS role-playing adventure game is popular with millions of people because it allows us to answer the call of the siren without leaving the safety and security of our living rooms.

For two or three hours, we can be the heroes we dream about. We can put thoughts of homework and teachers, angry bosses and unpaid bills out of our minds. For just a while, we enter a world where our most challenging problem is how to enter the lair of a sleeping dragon without waking it up!

"The game lets all of your fantasies come true. This is a world where monsters, dragons, good and evil high priests, fierce demons, and even the gods themselves may enter your character's life. Enjoy, for this game is what dreams are made of!"

Brush and ink illustration by Jeff Easley

ELMORE

"And Then There Were Three," oils, by Keith Parkinson

Pen, brush, and ink illustration by Tim Truman

Another important aspect of the games is that we don't all have to be built like Conan *the Barbarian to be a hero! Each person in the adventuring party has unique skills that make him or her valuable to that party. Cooperation is one of the key elements to successful role-playing.*

A halfling who can slip into small places may be just as valuable to the adventuring party as the burly fighter who can break rocks with his head. The intelligent magic-user and the wise, devout cleric are every bit as important as the paladin knight.

Brush and ink illustration by Larry Elmore

"Skilled players . . . cooperate—particularly . . . when they must face some stiff challenge—in order to gain their ends. Superior players will not fight everything they meet, for they realize that wit is as good a weapon as the sword or the (magic) spell."

Adventuring parties are generally mixed racially, as well as by skill. Each race has its own particular strengths that can be used to the party's advantage. Elves, for example, although not usually as strong as humans, have excellent night vision and are adept at the use of the bow and arrow. It is always wise to have a dwarf along when wandering around in caves because of the dwarves' affinity for living below ground. Halflings are clever at spotting traps and moving quietly in shadows.

Heroes come in all shapes, sizes, and . . . sexes.

Pen, brush, and ink illustrations by Tim Truman

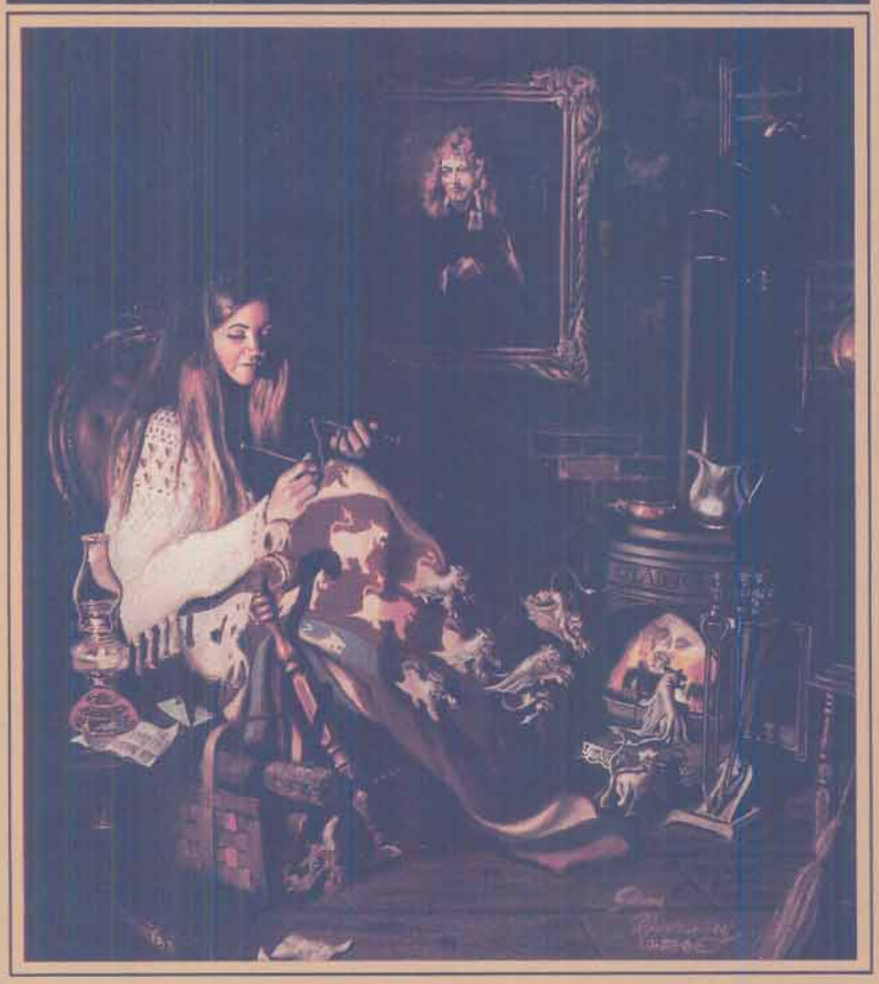
"I draw heroic figures with big hands to symbolize strength. I want the viewer to get the impression that these guys can do some real damage to evil doers! My knights are never pretty. They've been on campaign for two months, their armor is battered and dirty. They're always ready for the next adventure."—Tim Truman

"Knights of Greyhawk," *by Jeff Easley*

EVIL FIGHTER
TIMOTHY TRUMAN '82
TIMOTHY TRUMAN '82
TRUMAN '82

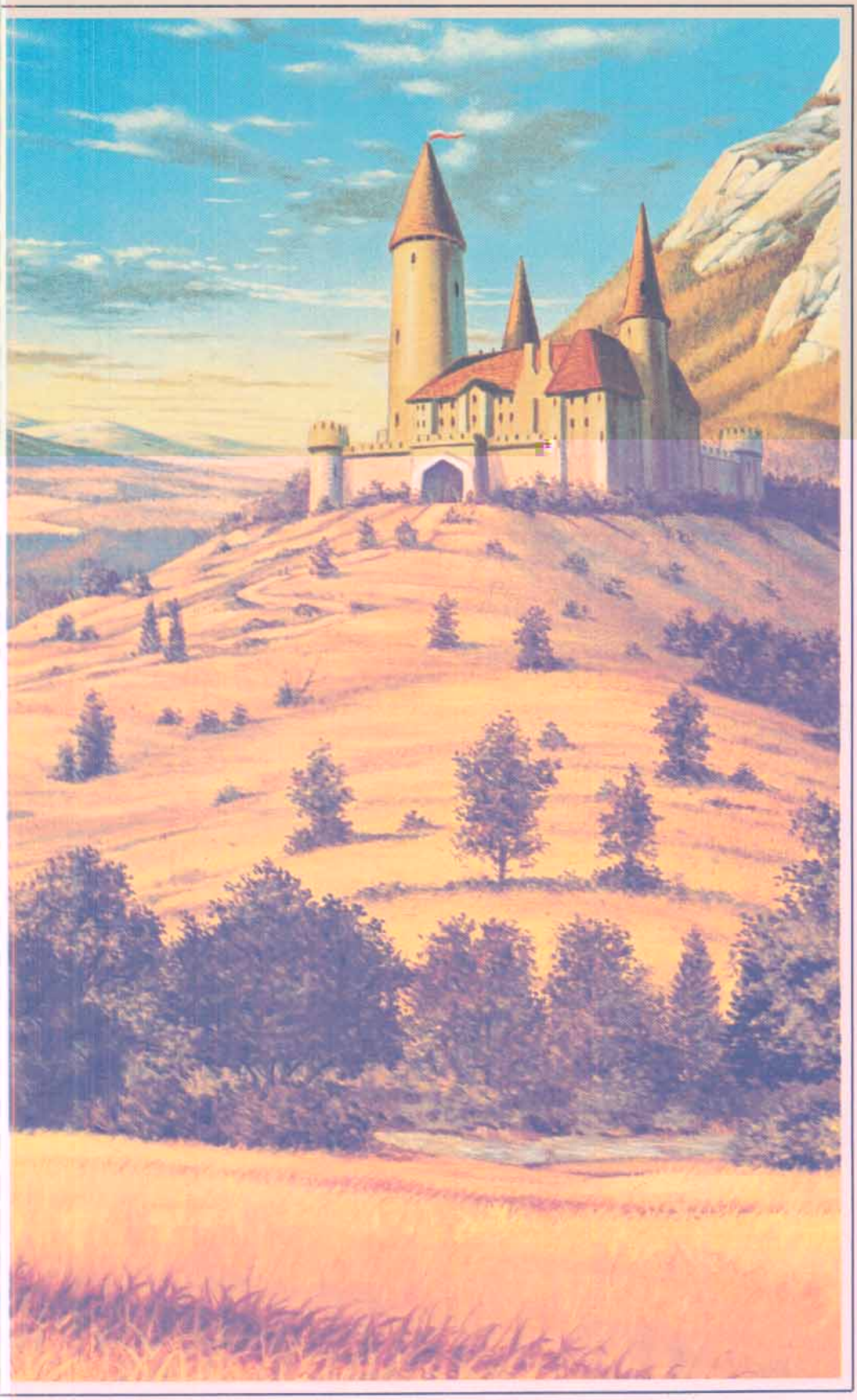
"Spell of the Winter Wizard," oils, by Larry Elmore

Damsels



in distress

*Preceding page: "**Diablo**," oils, by Dean Morrissey*



" 'But there is no precedent for this!' Patrick continued to argue, avoiding Laurana's eyes. 'I'm certain that—according to the Measure—women are not permitted in the Knighthood—' "

In the early years of DUNGEONS & DRAGONS gaming, it was rare indeed to find women participating in the adventures. Today that is changing as women discover it is more fun and exciting to be a heroine than a damsel in distress.

"Exile from Norhearth Vale," *oils, by Larry Elmore*

*"**Won't You Come In?**" oils, by Dean Morrissey*

"Fantasy art is a whole realm of the surrealistic. It takes things out of nature, things recognizable in life, and puts them in a completely different context."—Dean Morrissey

"Three Witches," pen, brush, and ink, by Tim Truman

Some women prefer to play male characters in their adventures. This was particularly true in the "old days" of gaming when the major player characters were primarily male. But many game systems have added strong, interesting female player characters to the games, making it more inviting for women. In fact, some of the female characters are so interesting and so important to the games that men are now playing female roles and finding it stimulating and challenging.

Of course, none of this really matters to the artists, who—like artists through the centuries—simply enjoy portraying beautiful women in exotic costumes!

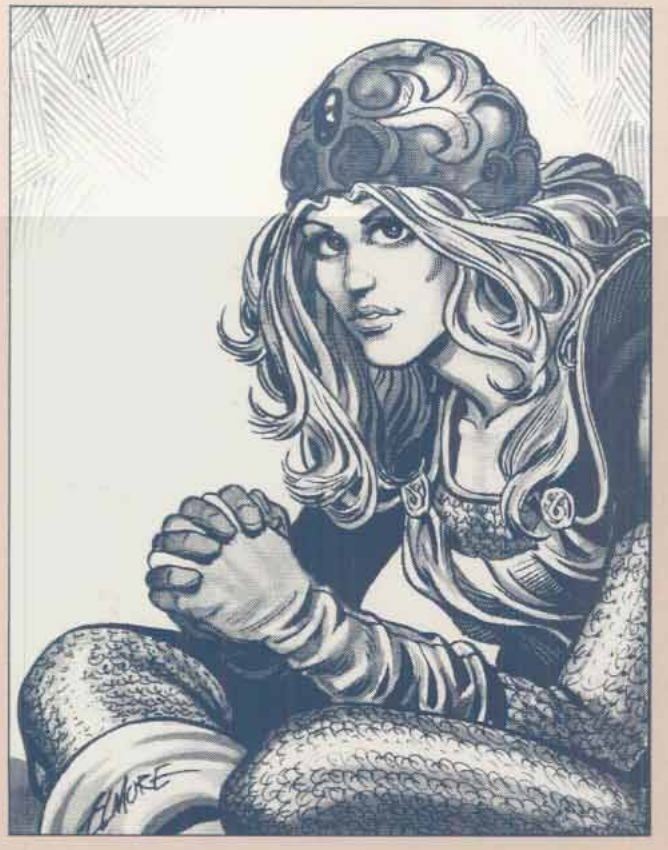
"Bane of Llywelyn," acrylics, by Larry Elmore

Pen and ink illustration by Jeffrey Butler

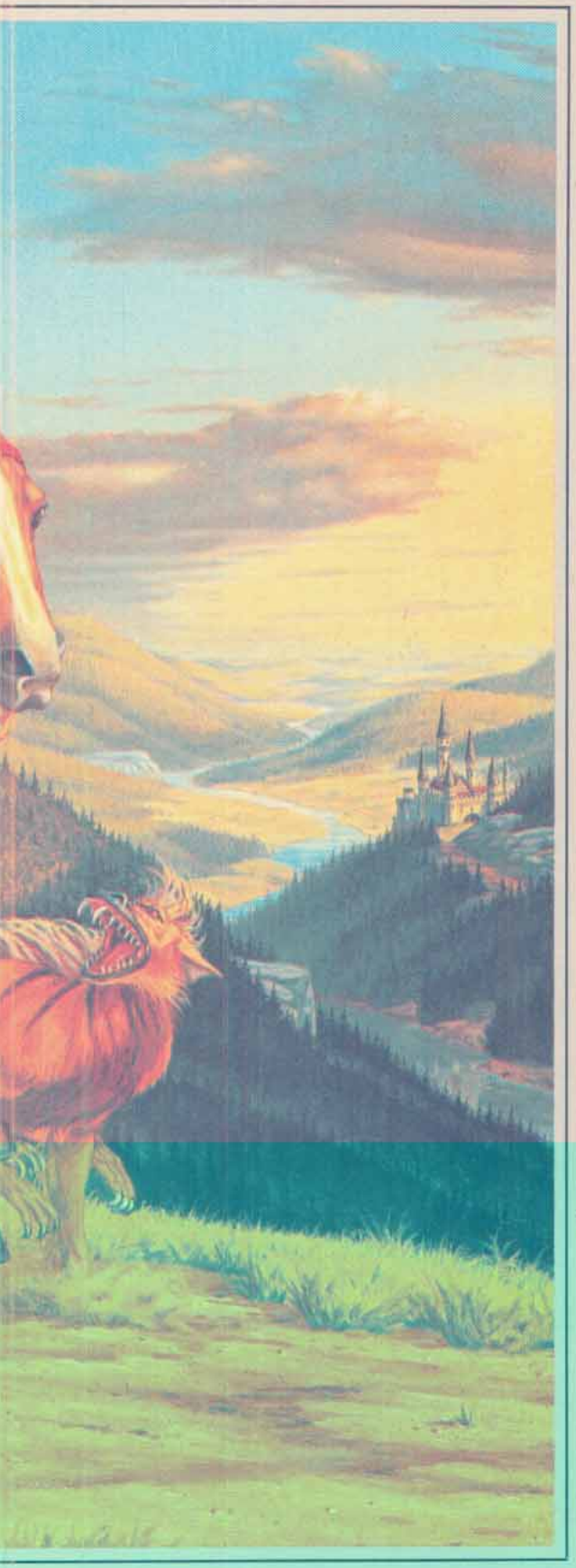
" 'Oh, ho! That's the wizard's girl apprentice,' a voice hisses. 'Good work, Golth. The master will be pleased. We'll send her to him along with the prince. Go chain her up.' "

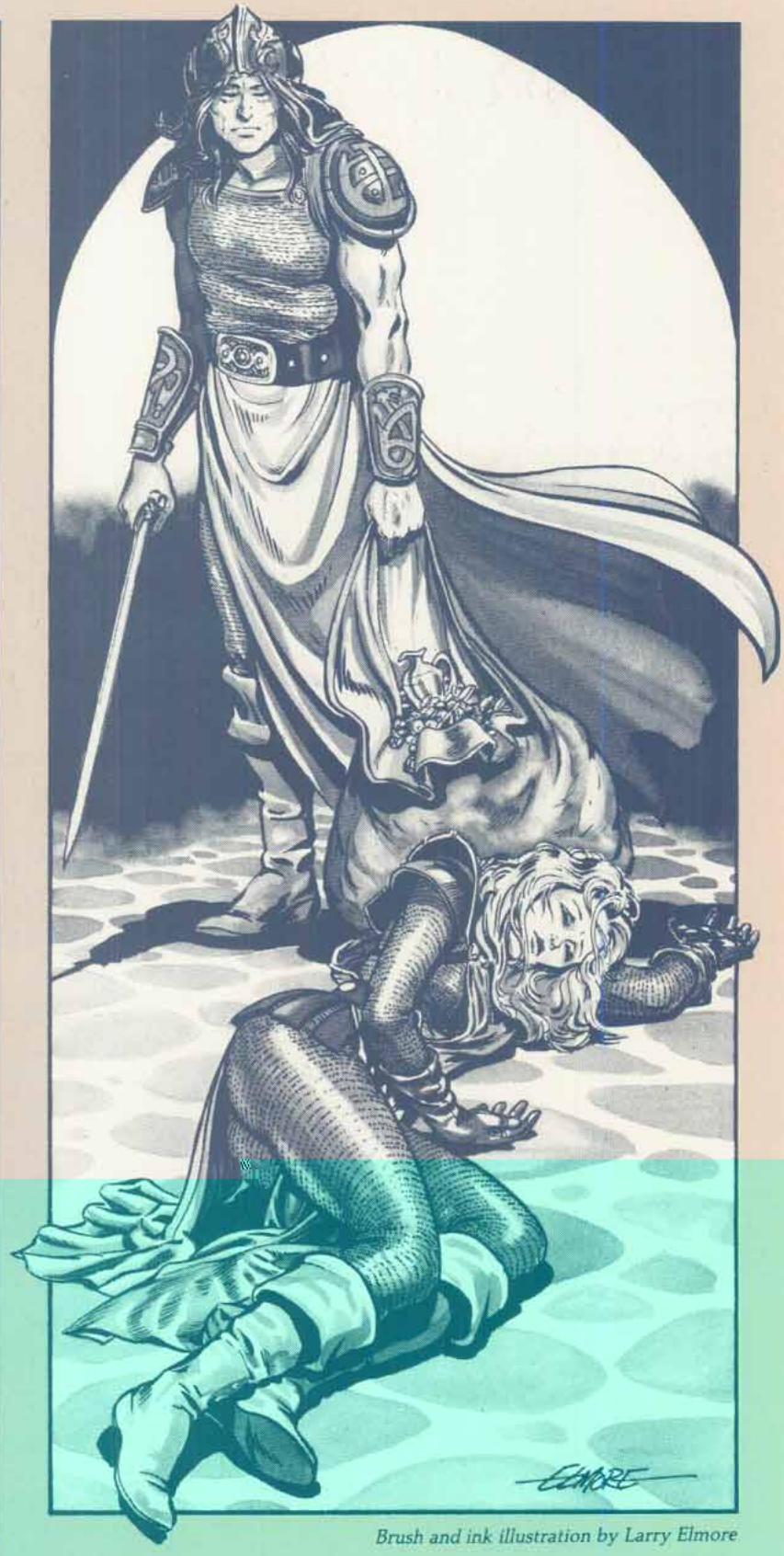
While there are female fighters among adventuring parties, studies show that most women prefer to solve problems using wit and intelligence rather than sword and mace. Thus magic-users and clerics are popular player character roles for women.

Brush and ink illustration by Larry Elmore



"The Dog Days of Summer," oils, by Larry Elmore





Brush and ink illustration by Larry Elmore

"Alerelean," oils, by Clyde Caldwell

"As you watch, wide-eyed with fear, the mysterious raven-haired woman transforms into a ruby-red dragon."

Not only can women be skilled members of an adventuring party, they can also be quite nasty enemies!

"The groaning spirit, or banshee, is the spirit of an evil female elf—a very rare thing indeed. The spirit returns to harm the living. It is found only in desolate countrysides, moors, etc. The groaning spirit can attack by its chilling touch. . . . Its more fearsome mode of attack, however, is its wail, or keening, which [can] cause the hearers . . . to die on the spot."

Pencil illustration by Jeff Easley

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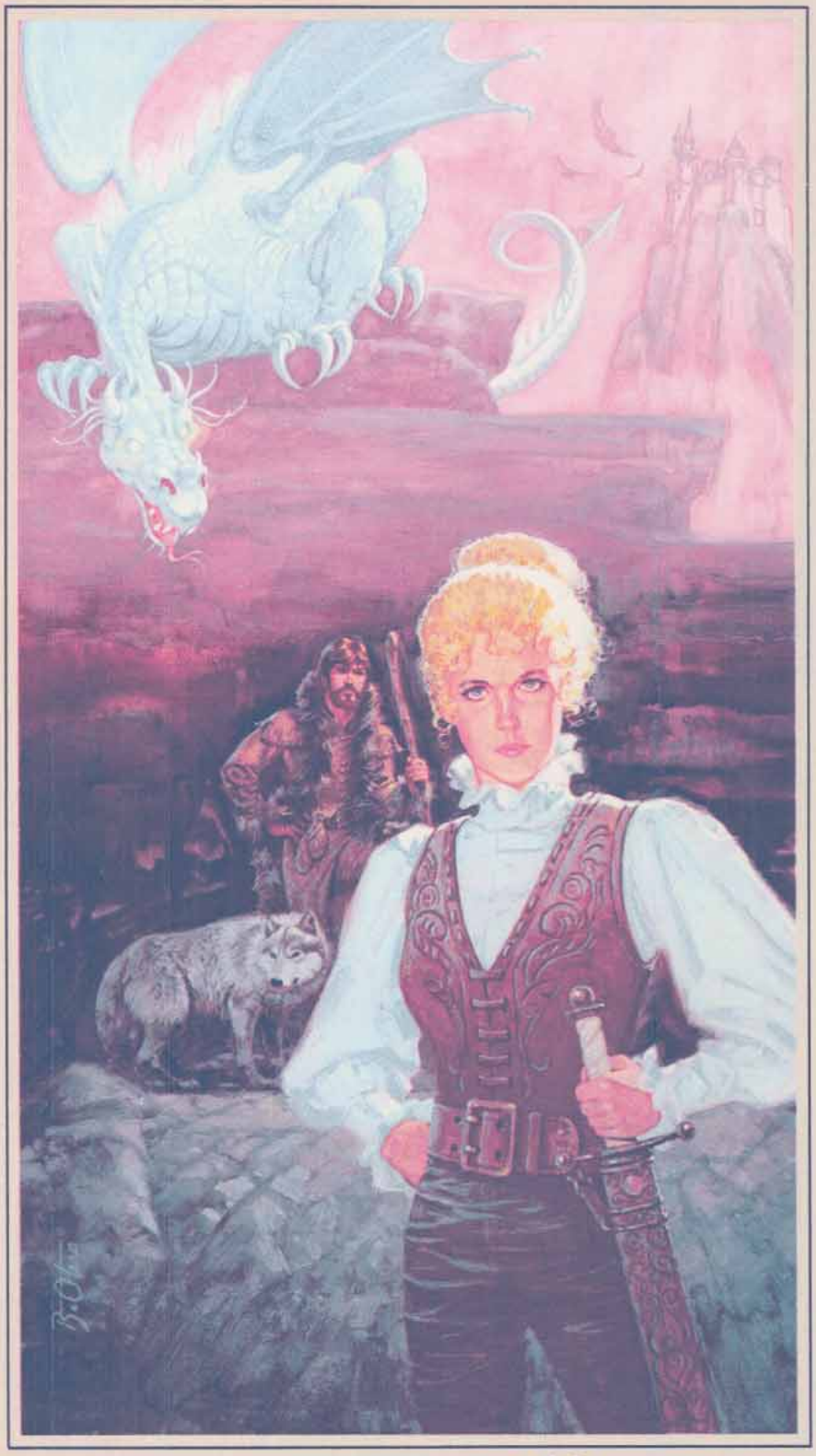
ELMORE

"Hidden Danger," oils, by Larry Elmore

"Moon Dragon Summer," *tempra wash, by Ben Otero*

"This was one of the first fantasy paintings I had ever done. It was fun, but kind of scary. I'm a commercial artist, used to doing artwork according to detailed instructions. This time I was told, 'use your imagination! You're free!' It was great!"—Ben Otero

" 'Why can't you play with your dolls like the other girls?' your mother moaned time and time again. 'I just don't know what to do with you, Summer! I cringe to think you won the Golden Cup for swordsmanship three years in a row! It's so unbecoming to a young lady.' "



"Crystal Visions," oils, by Clyde Caldwell

"Gord watched the girl shed her cloaks. The golden light of the newly risen sun revealed that she wore tunic and hose of dove gray. 'You are dressed as a boy, lady, but no youth ever displayed such a figure in those garments!' he said."

As women are discovering their strengths and abilities and putting them to use in the real world, so they are finding their places in the worlds of fantasy as well.

" 'You see, Tanis? I'm not the lovesick child you knew. I'm not my father's daughter, living in my father's court. I'm not even the Golden General. I am Laurana. And I will live or die on my own without your help.' "—Laurantha-lasa, Princess of the Qualinesti Elves.

Brush and ink illustration by Larry Elmore

"Castle Caldwell," oils, by Clyde Caldwell

Brush and ink illustration by Larry Elmore

Pen and ink illustration by Jeffrey Butler

No longer are women locked in towers of silver and gold, waiting for the prince to come rescue them from the wicked monster. Now they are battering down the doors of their towers, slaying their own monsters, going out in search of the princes to fight by their sides.

" 'Aaarrrggghh!' A screech behind Tika nearly caused her to swallow her tongue. Whirling around, she dropped her sword in alarm as a draconian, laughing horribly, launched itself into the air straight at her. Panic-stricken, Tika gripped her shield in both hands and struck the draconian in its hideous, reptilian face."

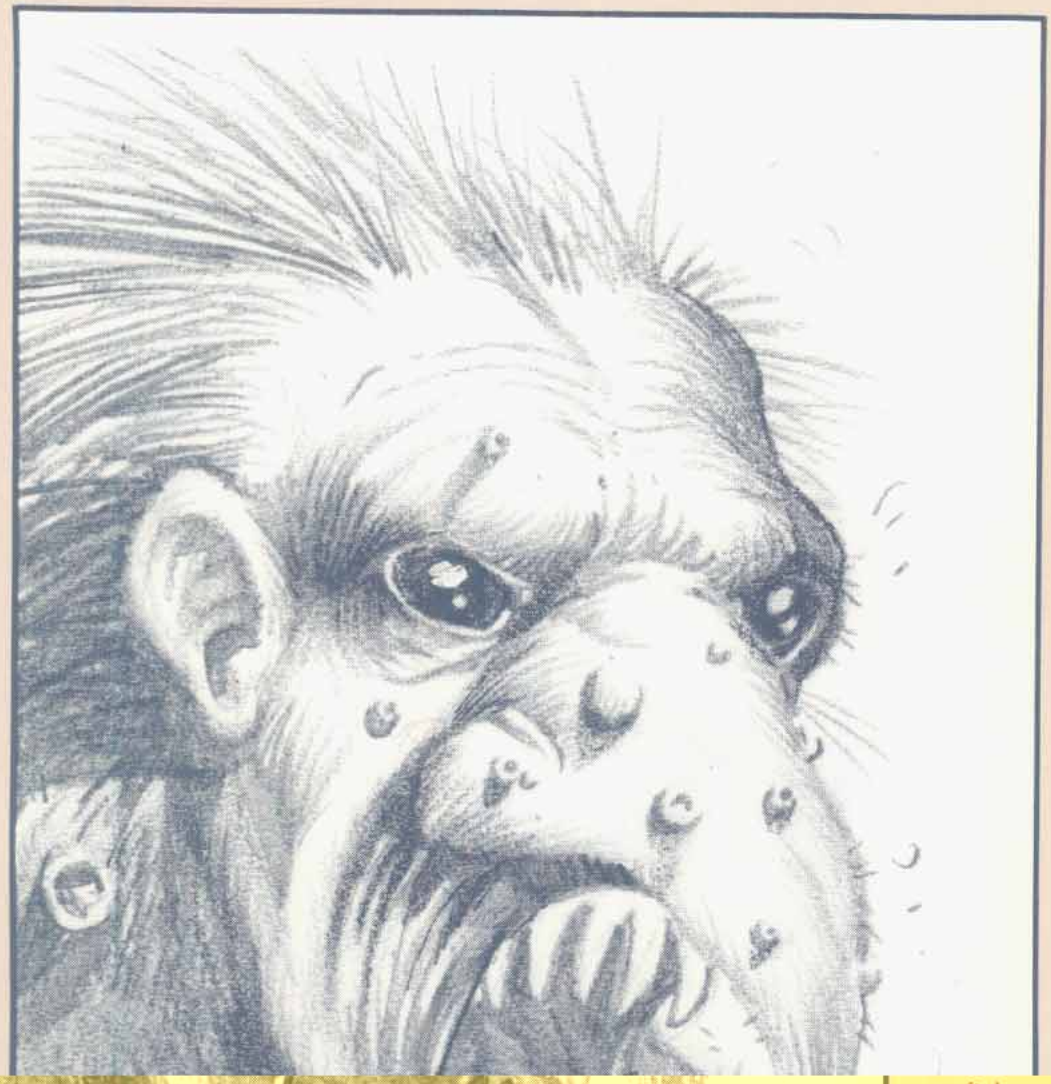
And—always—there will be artists to paint them.

"Maiden's Vengeance," oils, by Clyde Caldwell

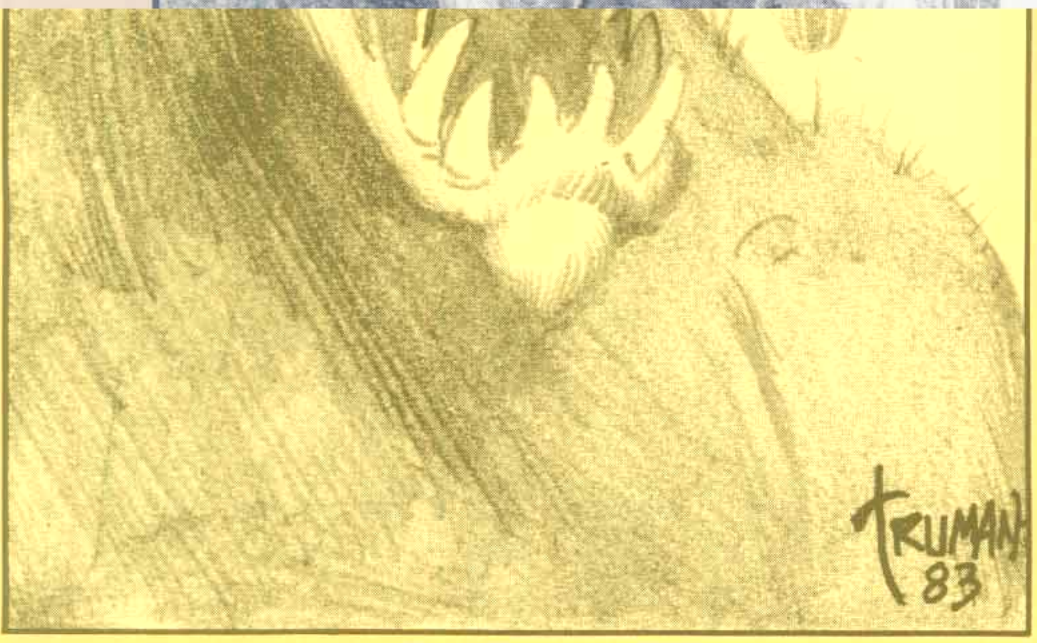
Goblins,

ogres, and trolls

*Preceding page: "**Room Service,**" oils, by Jeff Easley*



"A troll attacks with its clawed forelimbs and its great teeth. . . . The loathsome members of a troll have the ability to fight on even if severed from the body; a hand can claw or strangle, the head bite, etc. Total dismemberment will not slay a troll, for its parts will slither and scuttle together, rejoin, and the troll will arise whole and ready to continue combat. . . ."



Pencil illustration by Tim Truman

"The term 'monster' is used throughout this work (Monster Manual) in two manners. Its first, and most important, meaning is to designate any creature encountered—hostile or otherwise, human, humanoid, or beast. Until the encountering party determines what they have come upon, it is a monster. The secondary usage of the term is in the usual sense: a horrible or wicked creature of some sort."

"Blizzard Pass," acrylics, dyes, and gesso, by Tim Truman

"ORC"

"Known orc tribes include the following: Vile Rune, Bloody Head, Death Moon, Broken Bone, Evil Eye, Leprous Hand, Rotting Eye, Dripping Blade. . . .

"Orcs appear particularly disgusting because their coloration—brown or brownish green with a bluish sheen—highlights their pinkish snouts and ears. Their bristly hair is dark brown or black, sometimes with tan patches. Even their armor tends to be unattractive—dirty and often a bit rusty. Orcs favor unpleasant colors in general. . . ."

Pen, brush, and ink illustration by Tim Truman

"Watching as the monster slowly rolls backward, you wonder if you have finally frightened it off. Your doubts quickly vanish, however, as the beast suddenly slides forward on the icy floor. You barely scramble out of its way as it slides into the wall behind you. With astonishing quickness, it spins itself around and begins to slide after you again."

"Dungeon Denizens," *oils, by Jeff Easley*

"Swearing under his breath, Tanis could do nothing but stand and stare at the figure emerging from the shadows. It was seated on a small, furry-legged pony that walked with its head down as if it were ashamed of its rider. Gray, mottled skin sagged into folds about the rider's face. Two pig-pink eyes stared out at them from beneath a military-looking helmet. Its fat, flabby body leaked out between pieces of flashy, pretentious armor.

"A peculiar odor hit Tanis, and he wrinkled his nose in disgust. 'Hobgoblin!' "

Pen and ink illustration by Jeff Easley

Pen, brush, and ink illustrations by Tim Truman

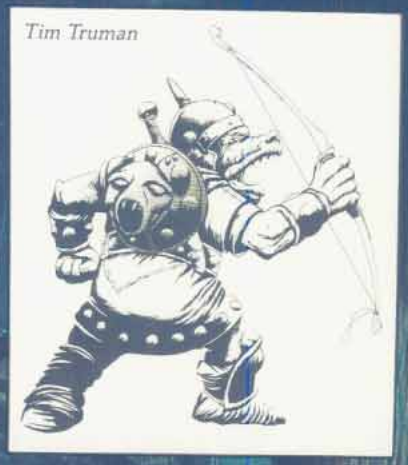
"Combat occurs when communication and negotiation are undesired or unsuccessful. The clever character does not attack first and ask questions (of self or monster) later, but every adventure will be likely to have combat for him or her at some point."

Pen, brush, and ink illustration by Tim Truman

Pen and ink illustration by Jeff Easley

Steve Bissette

Tim Truman


Tim Truman

"The Firbolg," oils, by Jeff Easley
"Of all the minor races of giantkind, the firbolg is the most powerful."

Pen, brush, and ink illustration by Tim Truman

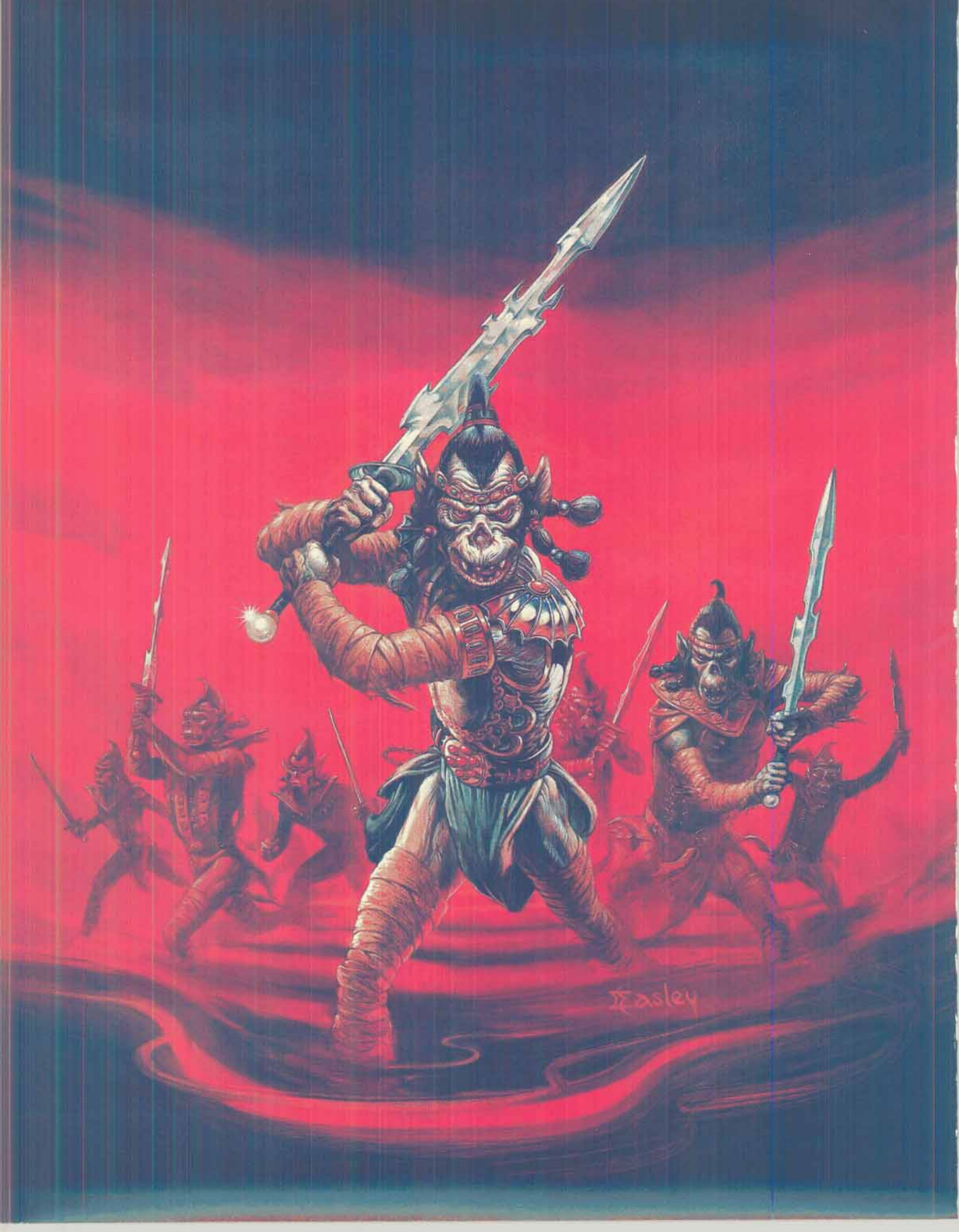
"I draw monsters asymmetrically. For me, this symbolizes that they are fearful, chaotic. They are in opposition to the laws—not only of man—but of nature as well."—Tim Truman

As fearsome as these monsters are, at least they are living . . . breathing. . . .

*"**War Rafts of Kron,**" oils, by Larry Elmore*

Pen and ink illustrations by Jeff Easley

*Following page: **"Astral Avengers"** oils, by Jeff Easley*


Easley

Ghosts,

ghouls, and the undead

*Preceding page: "**Ghost Tower**," oils, by Keith Parkinson*

Brush and ink illustration by Jeffrey Butler

Pen, brush, and ink illustration by Jeff Easley

"Ravenloft," oils, by Clyde Caldwell

"I am The Ancient. I am The Land. My beginnings are lost in the darkness of the past. . . .

". . . 'Vampyr' is my new name. I still lust for life and youth, and I curse the living that took them from me. Even the sun is against me. It is the sun and light I fear the most. But little else can harm me. . . .

"I now reside far below Ravenloft. I live among the dead and sleep beneath the very stones of this hollow castle of despair. I shall seal shut the walls of the stairs that none may disturb me."

Through the centuries, man's fear of and curiosity about death has led him to people its shadowy realms with creatures of his imagination.

Brush and ink illustration by Jeff Easley

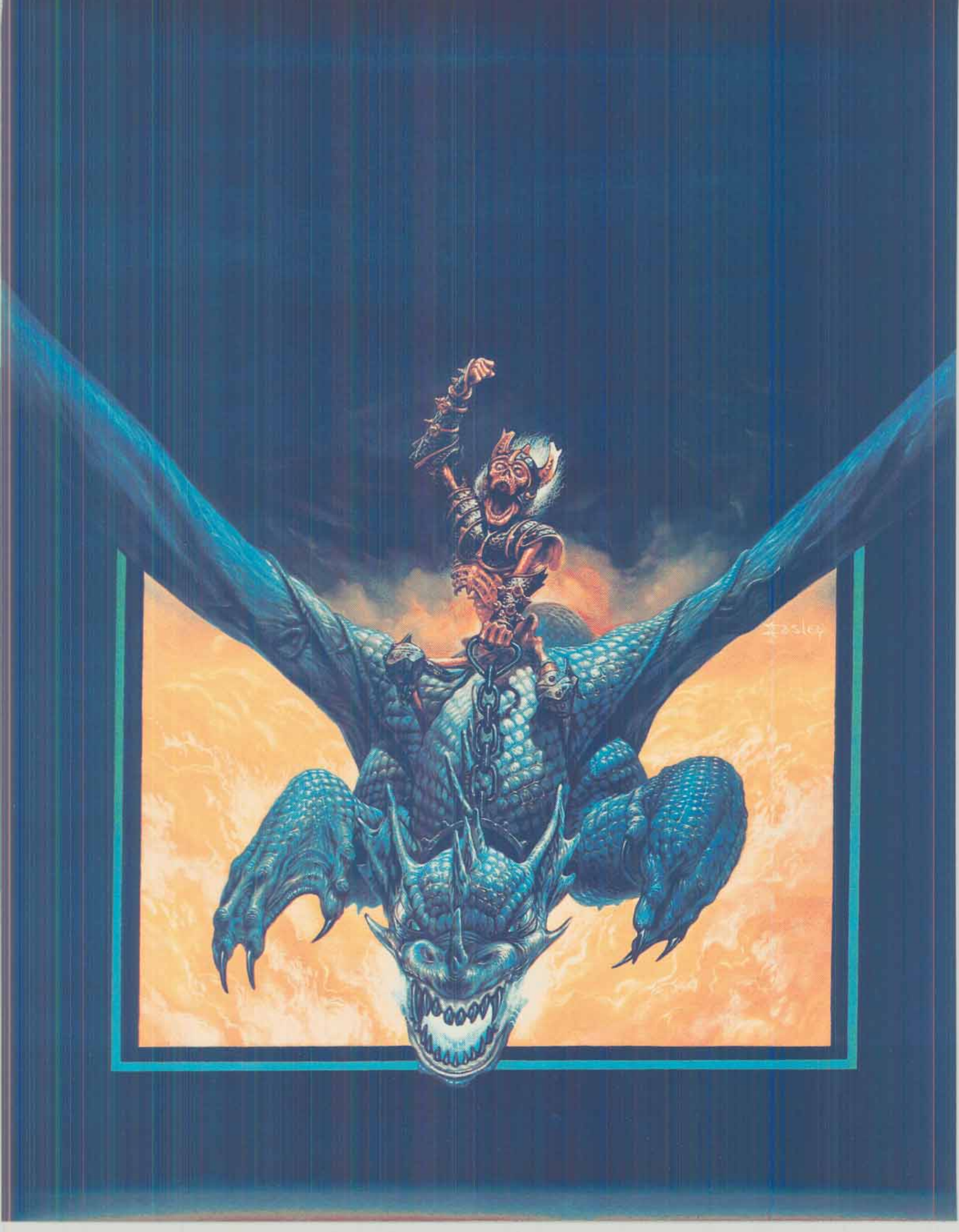
Pencil illustration by Tim Truman

Nothing makes the blood of the adventurer run cold quite like meeting one of these creatures from beyond the grave.

"Lord Ariakas was a strong man. He could hurl a spear with force enough to drive it completely through the body of a horse. He could break a man's neck with one twist of his hand. Yet he found he could not wrench himself loose from the chill grasp that was slowly crushing his wrist. . . .

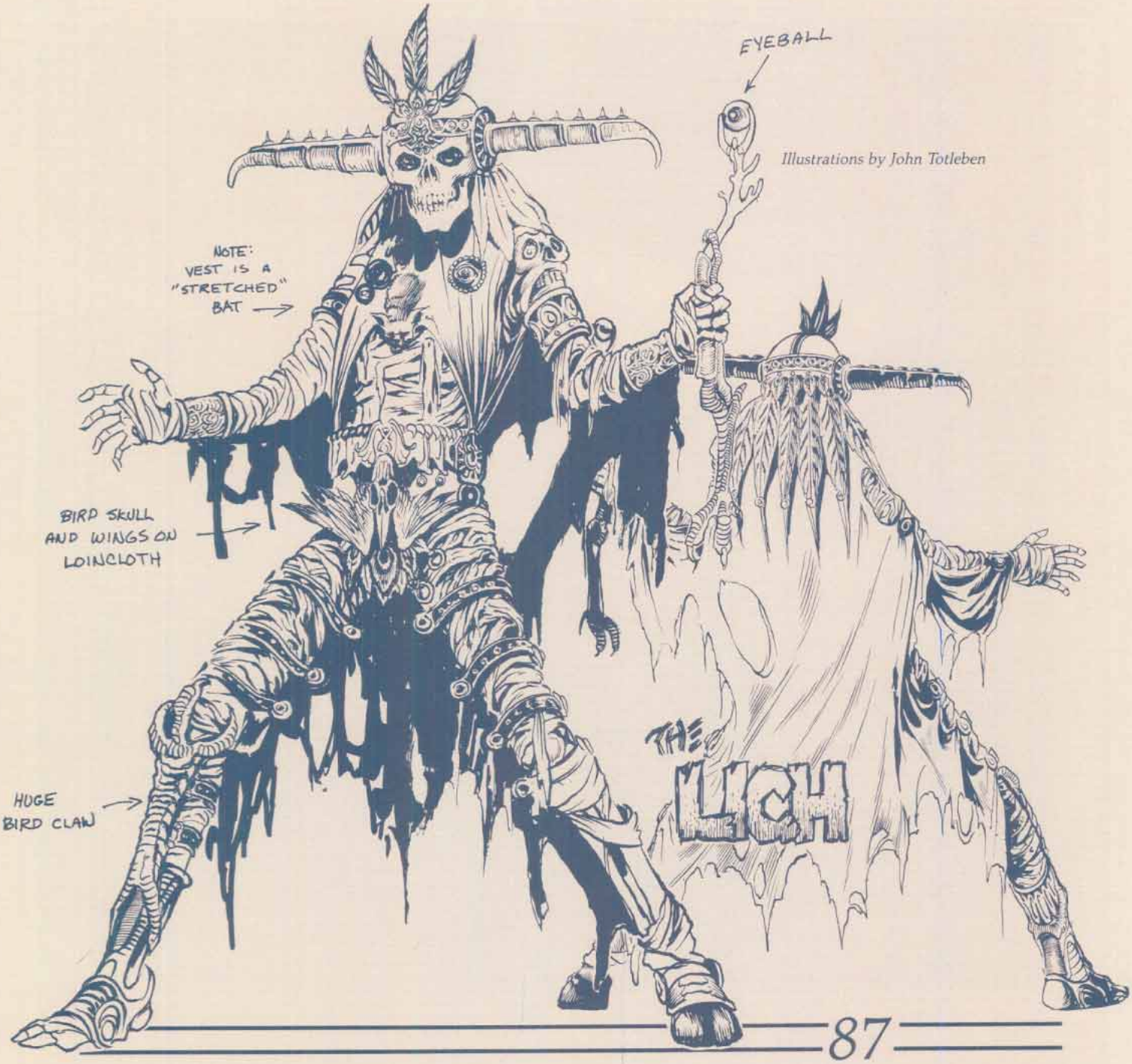
"The being's face was transparent. Ariakas could see right through it to the wall beyond. A pale light flickered in the cavernous eyes. It stared straight ahead, as if it, too, could see right through Ariakas.

" 'A death knight!' he whispered in awe."



*Preceding page: **"Death's Ride,"** oils, by Jeff Easley*

Pen, brush, and ink illustrations by Tim Truman



Illustrations by John Totleben

"Dragons of Truth," oils, by Jeff Easley

*Following page: **"Lair of the Lich,"** oils, by Jeff Easley*

Jeff Easley

Jeff Easley

Larry Elmore

" 'Here I am, you wretched spawn of magic!' you roar. 'I'm Conan, the outlaw you're seeking!' "

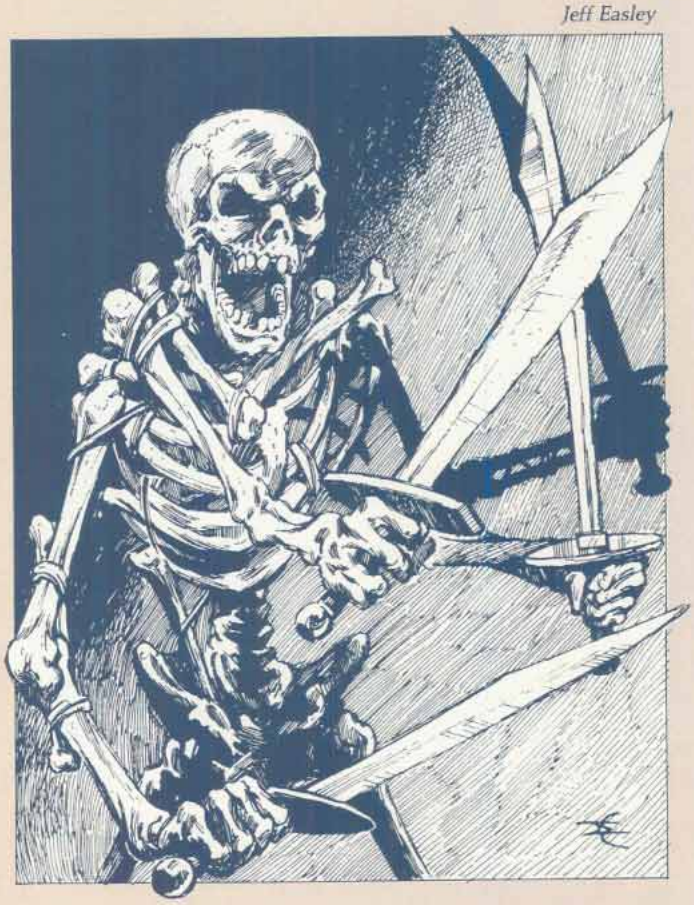
"The walking dead pause, staring at you from hollow eyesockets set in rotting faces. Their bony limbs, decaying skin, and overwhelming foul stench shakes you to the core. . . ."

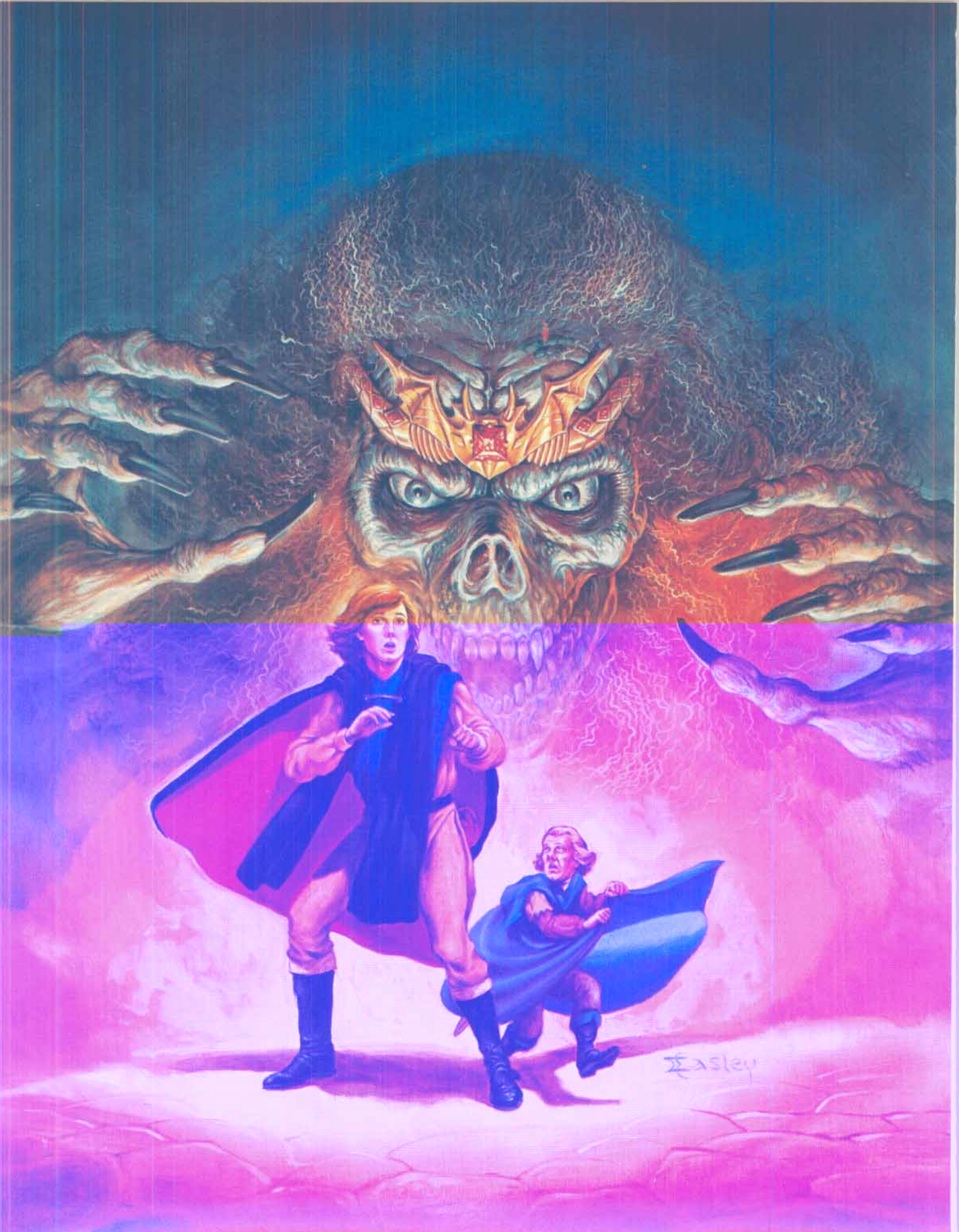
Wretched spawn of magic. . . .

Magic—the word conjures up visions of horror and delight, but most of all—power!

*Living, breathing monsters—even such formidable monsters as trolls—can be slain by sword or fire or some physical force. But destroying those **who are already dead** tests the courage and wits of even the hardiest adventurer.*

Jeff Easley



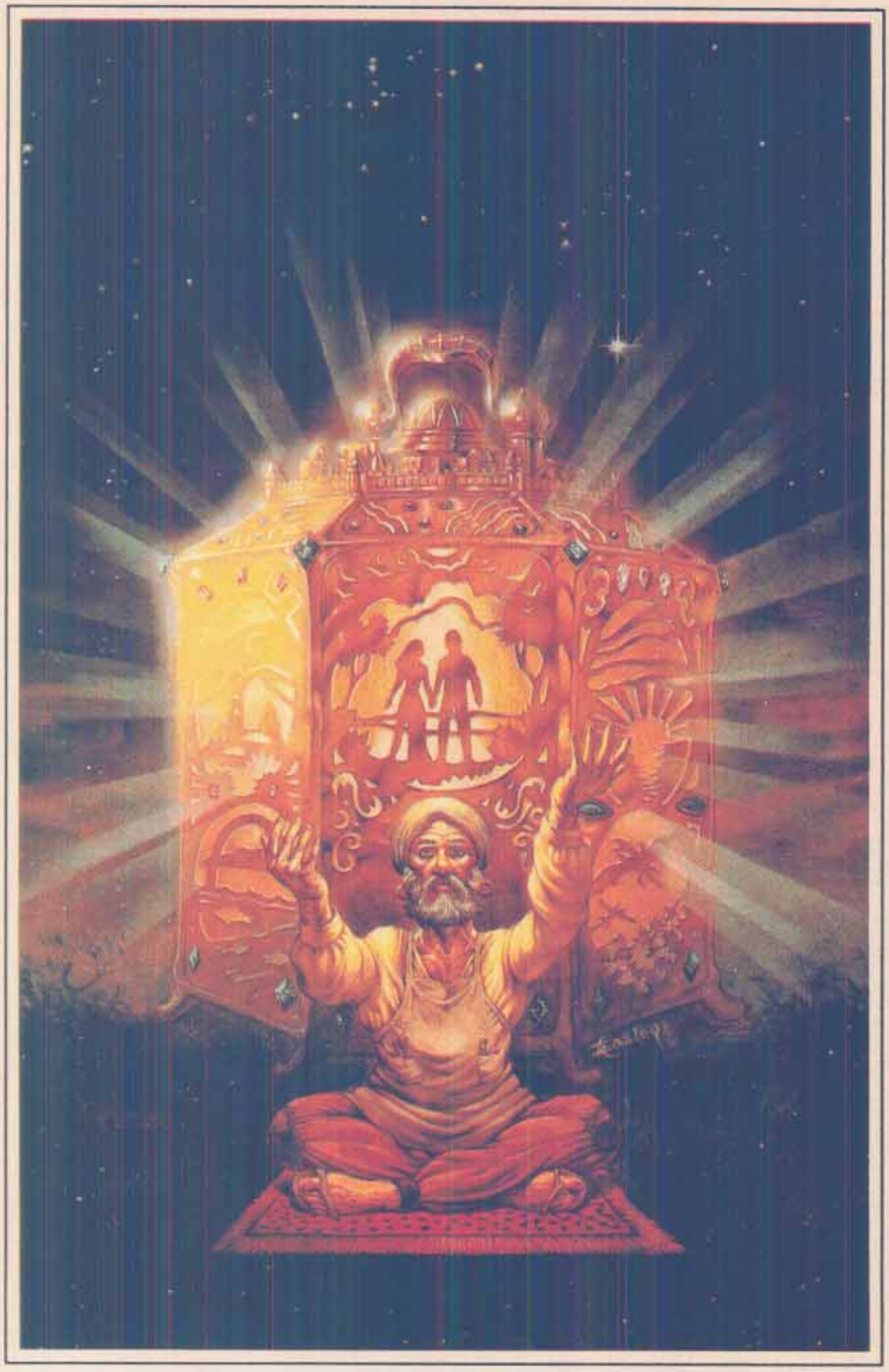

Easley

Wizards,

druids, and clerics

Page 91: **"Mordenkainen's Fantastic Adventure,"** *oils, by Clyde Caldwell*

Page 92: **"The Last Spell,"** *oils, by Jeff Easley*



"The Lantern Maker," *oils, by Jeff Easley*

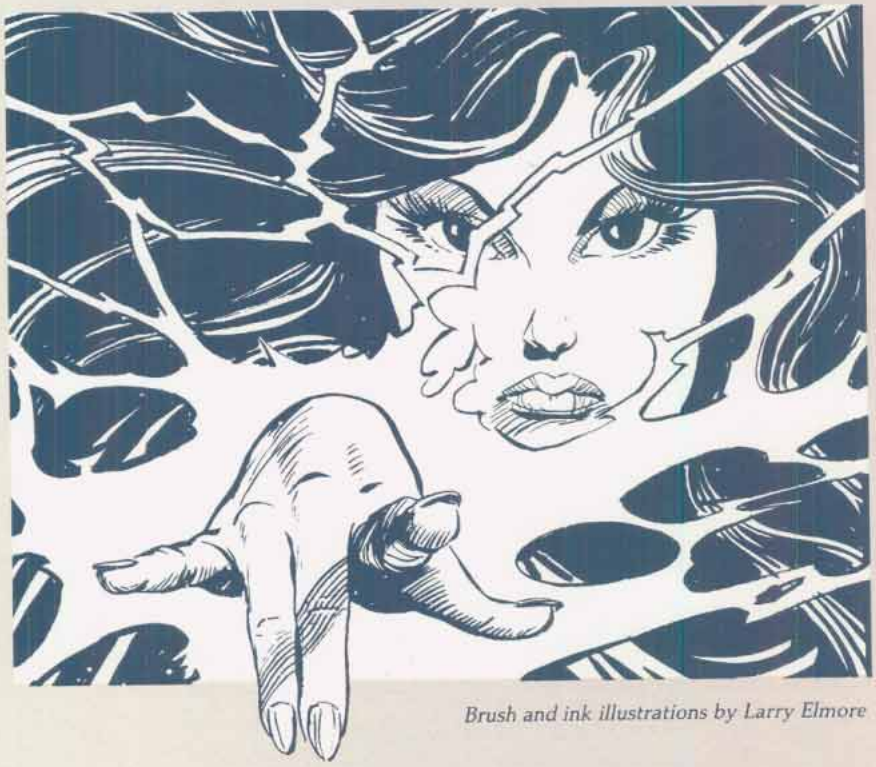
"The casting of spells, clerical and magical, is a very important aspect of play. . . .

"It is absolutely essential to have high intelligence for a character who is a magic-user. . . ."

"Magic-users draw upon arcane powers in order to exercise their profession. While they have mighty spells of offensive, defensive and informational nature, magic-users are very weak in combat. . . . Furthermore, they can wear no armor and have few weapons they can use, for martial training is so foreign to magic-users as to make the two almost mutually exclusive. . . ."

" 'What would have happened if they had taken your magic staff?' Tanis asked Raistlin.

"The mage looked at him from the shadows of his hood, his golden eyes gleaming. 'They would have died horribly,' the mage whispered, 'and not by my brother's sword!' "



Brush and ink illustrations by Larry Elmore

*Following page: "**Abandon Hope. . . .**," oils, by Jeff Easley*

Easley

"Dragons of Deceit," oils, by Larry Elmore

Ink and dyes, illustration by Larry Elmore

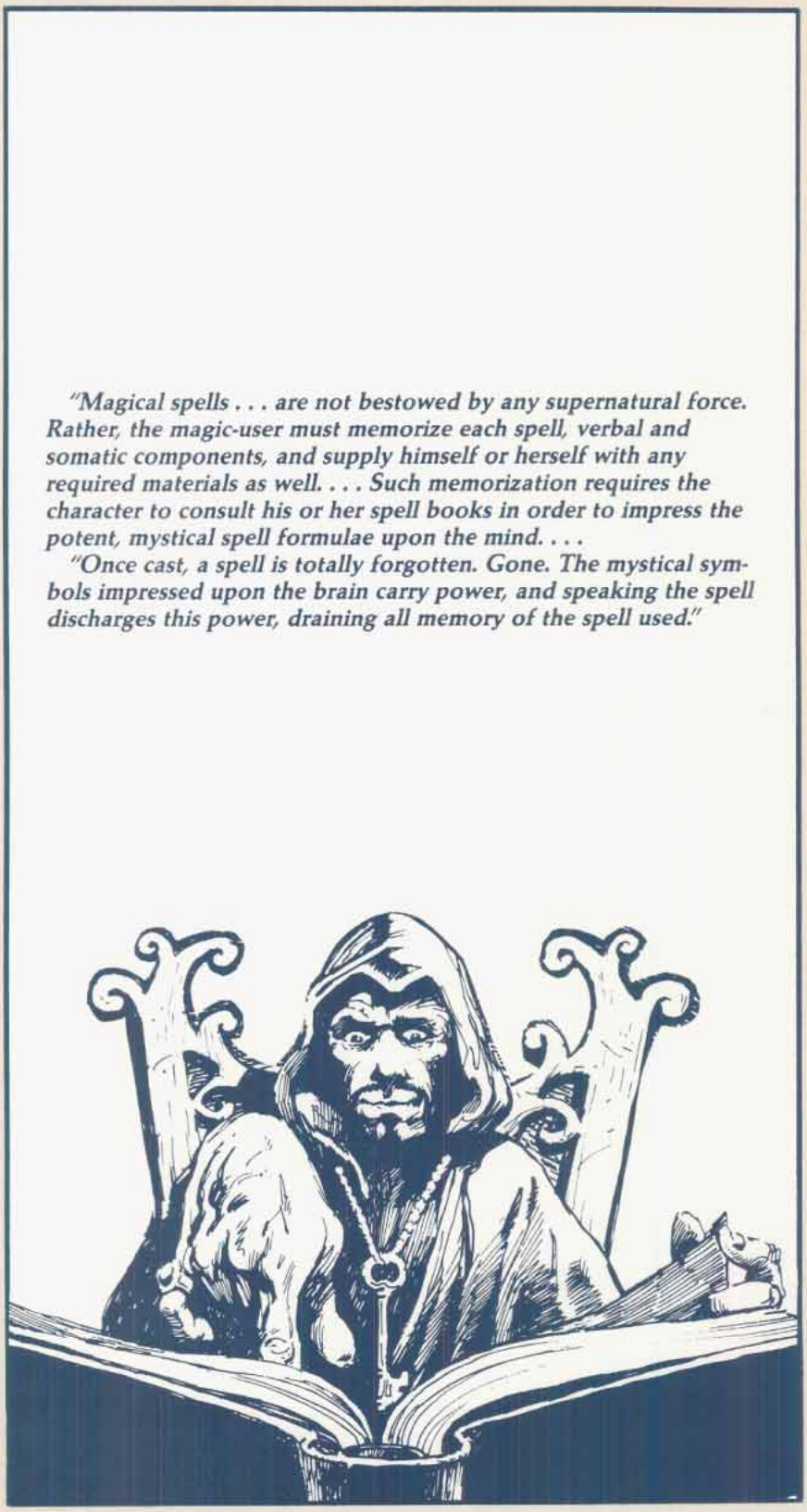
"The storm continued throughout the day, penning the men and animals in their rocky shelter and threatening to sweep them away as the level of rushing water rose higher and higher. Eventually, Curly Greenleaf resorted to the use of his power, calling up a howling cyclone which pushed the flood away sufficiently to allow the party to escape with nothing worse than wet feet and chill."

Brush and ink illustration by Larry Elmore

Pen and ink illustration by Keith Parkinson

"Magical spells . . . are not bestowed by any supernatural force. Rather, the magic-user must memorize each spell, verbal and somatic components, and supply himself or herself with any required materials as well. . . . Such memorization requires the character to consult his or her spell books in order to impress the potent, mystical spell formulae upon the mind. . . .

"Once cast, a spell is totally forgotten. Gone. The mystical symbols impressed upon the brain carry power, and speaking the spell discharges this power, draining all memory of the spell used."

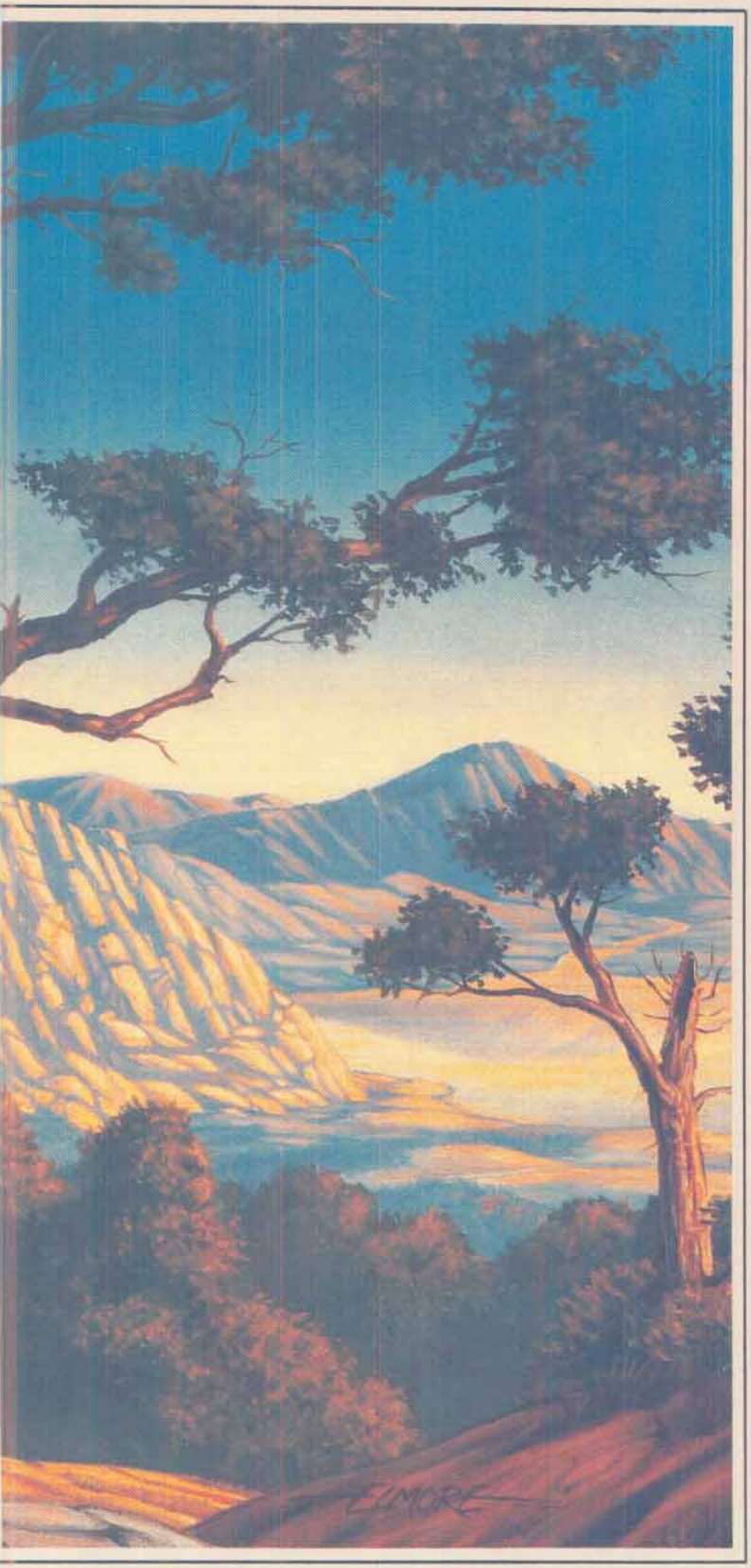


Pen and ink illustration by Jeff Easley

Pen and ink illustration by Jeff Easley

"Pot Luck," oils, by Clyde Caldwell

"Dungeon of Dread," oils, by Larry Elmore



*"**Snow Pearls,**" oils, by Larry Elmore*

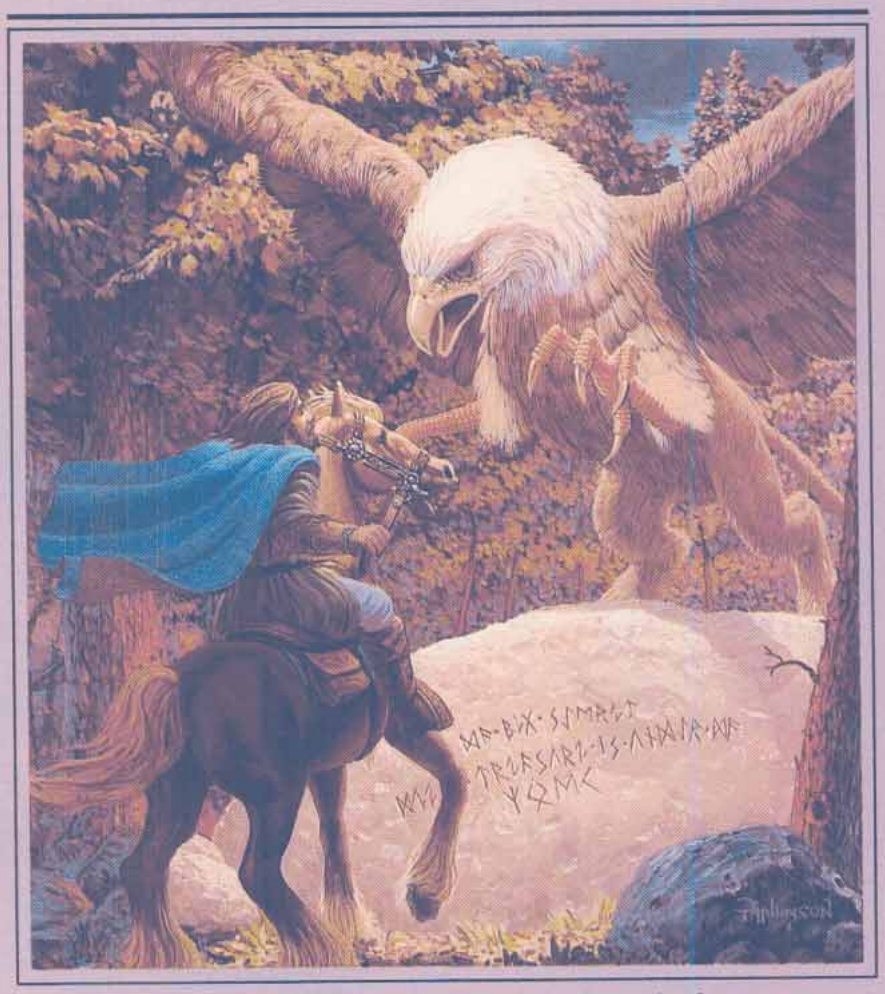
The magic arts have long fascinated mankind.

For as long as we have sought the power to control both natural and supernatural forces, we have dreamed of magic. We have searched for the power to turn lead into gold. We have ridden to the ball in a coach transformed from a pumpkin. We have pulled the sword from the stone.

Just as wizards and sorcerers and druids live today in our legends and myths, the roles of the magic-user and the cleric are important ones in the DUNGEONS & DRAGONS game. Few adventuring parties care to wander about the worlds of fantasy without one or the other or both!

*Following page: "**The Innocent Power,**" oils, by Susan Shay Collins*
"With this painting, I wanted to show the wonder and potential of youth. I enjoy fantasy painting because it presents the artist with new situations in which to express the human condition."—Susan Collins

Griffons

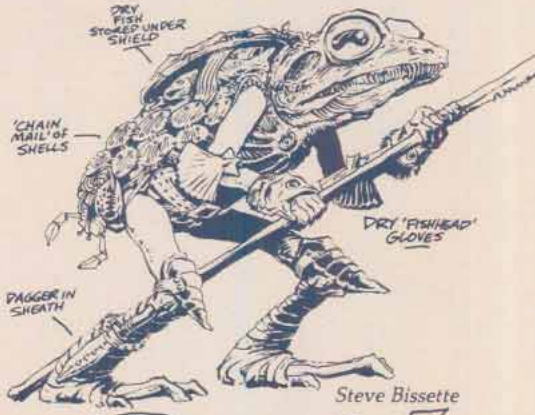


and other mythical beasts

*Preceding page: **"Riddle of the Griffon,"** acrylics, by Keith Parkinson*

***"Circus of Fear,"** acrylics, by Keith Parkinson*

"Eszterhazy and the Autogondola-Invention," by George Barr



Steve Bissette

Bully Wug

"Ladies and gentlemen and children of all ages! The Bombax Brothers' Circus of Fantasy is proud to present the largest collection of extraordinary performing monsters and mortals in the World of Greyhawk. They will astound, amaze, delight, and frighten you."

All adventuring parties must face "random encounters"—wandering creatures in the fantasy world which may affect the character's fate. These mythological creatures—good and evil and in between—are essential residents of any fantasy world.

"The bullywugs are a batrachian race of bipedal monsters which inhabit wet places—rainy forests, marshes, damp caves or virtually any other place which is shady or dark and has water nearby, for bullywugs need to dampen their skins from time to time."

Pen and ink illustration by Jeff Easley

"Archons are extremely lawful beings whose sole purpose is to oppose chaos and preserve all that is good. Both male and female archons have lower bodies appearing as giant eagles, with golden-feathered wings. . . .

"The male archon has a head, arms, and torso like a huge muscular man; the female, however, has no torso, a dragon-like neck, and 3 heads: 2 bull's heads flanking a beautiful female human's."

"Search for the Pegasus," oils, by Clyde Caldwell

Easley

"Dragon Attack," oils, by Jeff Easley

Pen and ink illustration by Jeff Easley

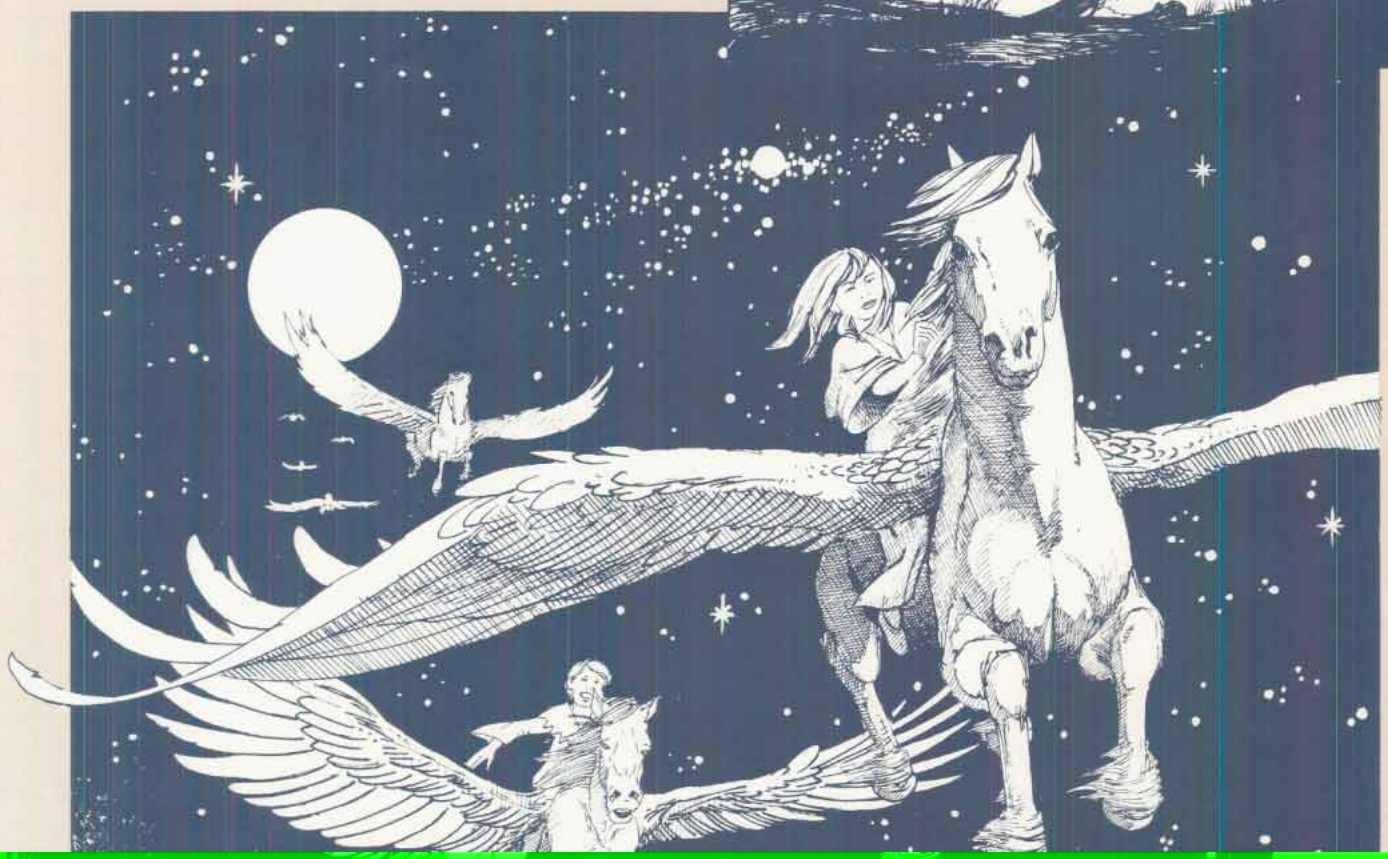


Illustration by Kevin Nichols

Following page: "Castle Quarras," oils, by Jeff Easley

Easley

Dungeons

*Preceding page: **"King's Quest,"** by Ben Otero*

***"Dragons of Light,"** oils, by Keith Parkinson*

"Working in the depths of the temples of Sanction, the black-robed magic-users and dark clerics ripped a castle from its foundations and set it in the skies. Now, floating upon dark gray storm clouds, lit by jagged barbs of white lightning, surrounded by a hundred flights of red and black dragons, the citadel loomed over Kalaman, blotting out the noon sun, casting its dreadful shadow over the city."

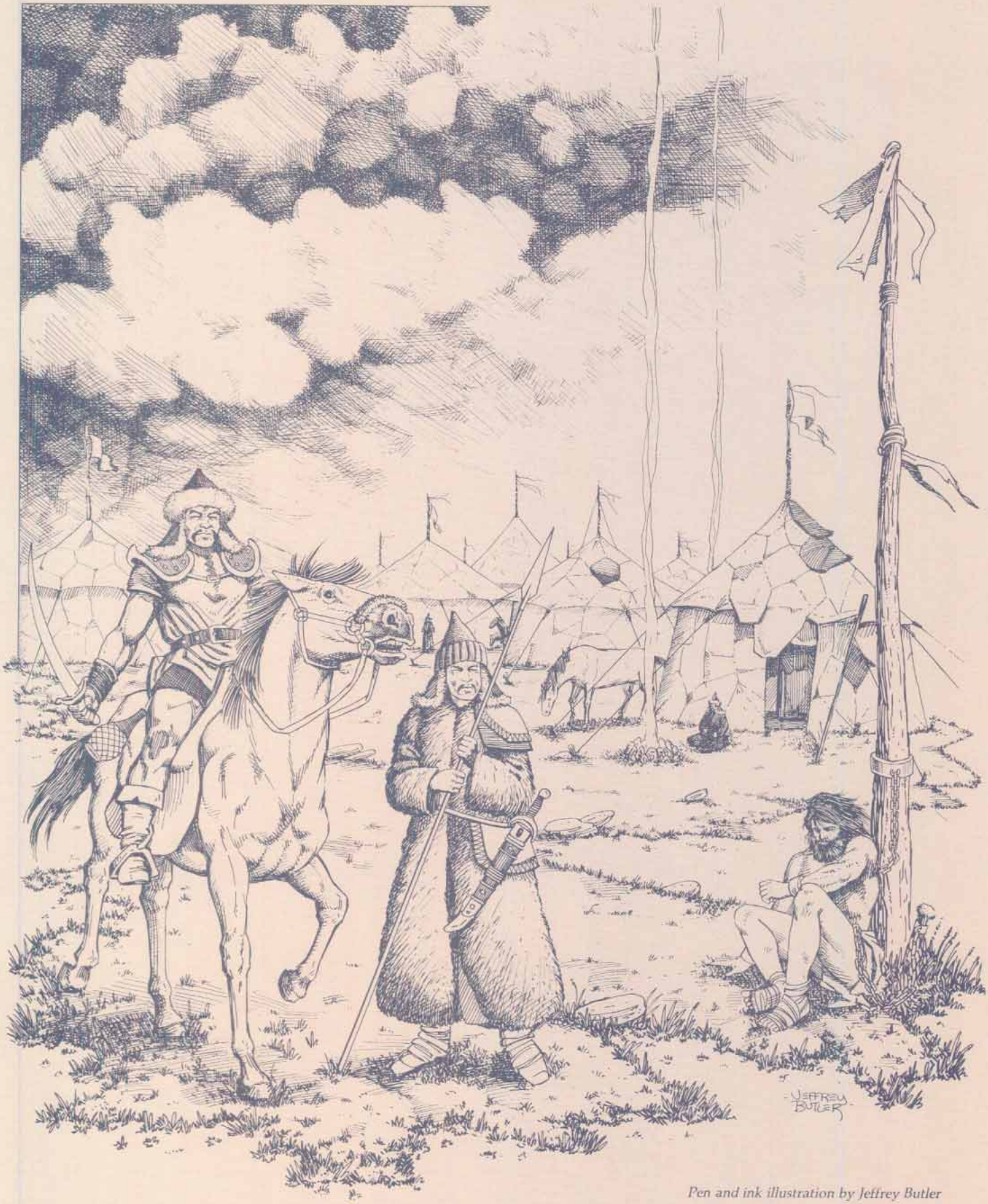
"Raid on Nightmare Castle," oils, by Jeff Easley

The Dungeon is the setting for the game. It is the small bit of the fantasy world that the player characters have the chance to explore. It may be anything from a dark and gloomy wood to a city submerged beneath the sea. It may be a castle or the Dancing Hut of Baba Yaga.

"Numerous relics, few of them magical in nature, occupy the various rooms of the Grand Museum. All of the items here are trophies of Baba Yaga's wanderings. . . . The largest two items are two huge metallic vehicles in room I; one of them is a Soviet JS-1 tank she picked up while visiting Earth during the Second World War, and the other is a steam-powered war cannon made by dwarves from an alternate universe. . . ."

"Dragons of Triumph," oils, by Clyde Caldwell

"The Hall of Audience of Takhisis, Queen of Darkness, first impressed the viewer with a sense of his own inferiority. . . . The antechamber in which they stood opened onto a huge circular room with a floor of polished black granite. The floor continued up to form the walls, rising in tortured curves like dark waves frozen in time."



Pen and ink illustration by Jeffrey Butler

Pen and ink illustration by Jeffrey Butler

©1982

"The Thing from the Pit," oils, by Clyde Caldwell

Pen and ink illustration by Keith Parkinson

The world of fantasy exists within ourselves. Our artists have shared their visions of the fantastic with you. They may coincide with what you imagine, they may not. Hopefully they have inspired you to dream. Perhaps they have inspired you to share your visions with others.

But if they have done nothing more than entertain you, we will be well pleased. For that is our goal. We hope you have enjoyed the time spent wandering in our world of dragons and dungeons.

*"**Dragonlance,**" oils, by Larry Elmore*

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SOURCES

PAINTINGS AND ILLUSTRATIONS

Cover: DUNGEONS & DRAGONS® *Expert Set*
Page 6: Book of Marvelous Magic *by Frank Mentzer and Gary Gygax*
Page 9: *1985* DRAGONLANCE® *Calendar*
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Page 11: DUNGEONS & DRAGONS *Companion Set by Frank Mentzer*
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Page 120: DRAGON *Magazine, Issue #76*
Page 121: Duel of the Masters *by Chris Martindale*
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QUOTATIONS

Page 11: Dragons of Winter Night, *by Margaret Weis and Tracy Hickman*
Page 12: Monster Manual *by Gary Gygax*
Page 19, first quote: Dragons of Despair *by Tracy Hickman*
Page 19, second quote: Dragons of Winter Night
Page 19, third quote: "Tailor-made Treasure" by Roger E. Moore from DRAGON® *Magazine, Issue #98*
Page 20, first quote: Duel of the Masters *by Chris Martindale*
Page 20, second quote: Monster Manual
Page 21: Monster Manual
Page 22: Monster Manual
Page 23, first quote: Dragons of Winter Night
Page 23, second quote: Monster Manual
Page 29: Dragons of Spring Dawning, *by Margaret Weis and Tracy Hickman*
Page 38, first quote: Dragons of Winter Night
Page 38, second quote: Search for the Pegasus *by Roger E. Moore*
Page 39, third quote: "At Moonset Blackcat Comes" by Gary Gygax from DRAGON® *Issue #100*
Page 40: Blade of the Young Samurai *by Morris Simon*
Page 44: Players Handbook *by Gary Gygax*
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Page 107, first quote: Circus of Fear by Rose Estes
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Page 108: DUNGEONS & DRAGONS® *Master Set*
Page 114: Dragons of Spring Dawning
Page 115: *"The Dancing Hut of Baba Yaga" by Roger E. Moore from* DRAGON *Magazine, Issue #83*
Page 116: Dragons of Spring Dawning

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